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ABSTRACT

This report discusses an intergenerational project instituted in 1989 at the Jewish Community Center--JCCS David G. Neurman Senior Center in Philadelphia (Pennsylvania). The project is based on the idea that children and older adult immigrants could share a learning environment in order to meet specific language objectives. Project objectives and project events and results are discussed in detail. Appended materials include interview notes and other materials used in the program. (VWL) (Adjunct ERIC Clearinghouse on Literacy Education)

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An Intergenerational Approach to the English Language Usage

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Abstract

This project was designed to be used with English as a Second Language programs in order to alleviate some of the stresses that teachers, tutors, and students face in studying the English language. The utilization of young students with good language skills has proven to effectively create a relaxed and optimum learning enviroment.

It was our design to create a variety of situations to be used as springboards for language development.

It is hoped that this report will be used by English as a Second Language teachers who wish to involve themselves with creative instructional methods utilizing an Intergenerational/Inter-cultural approach to learning.

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Copies of this report may be obtained by contacting the Literacy Program at the David G. Neuman Senior Center 6600 Bustleton Ave. Philadelphia, PA 19149. (215) 338-9800. Price $7.95

INTRODUCTION

The Literacy Program at the JCCS David G. Neuman Senior Center has been funded by the State of Pennsylvania since 1987. When the influx of Russian Immigrants began in 1979, the center realized that it needed to accommodate this population in many ways. Of great importance to these Immigrants in adjusting to life in the United States was to learn English. English as a Second Language classes have grown substantially over the years; expanding curriculum and more carefully defining the students' levels of proficiency.

In 1988 an Intergenerational Project was conceived with the idea that students and seniors could share a learning enviroment to meet the objectives set forth below:

1. To provide the opportunity for senior adult immigrants to practice and refine their English skills (listening, speaking, and writing) within a secure, nonthreatening enviroment.

2. To help bridge cultural and generational gaps.

3. To expose both the children and the adults to a variety of cultural backgrounds and experiences.

4. To give the participating children an insight into the immigrant experience.

5. To show the children who are automatically citizens of this country the strong desire that immigrants have to become citizens.

The problem as we saw it, was how to create the best possible enviroment for a shared learning experience between a group of students and senior adults involved in a literacy program. The method chosen to deal with this problem was to expose our participants to a variety

of cultural events with themes that would be both interesting and new to everyone involved.

It was decided to space the program over a period of several months correlating with the scheduling of each particular event. The program involved not only attending special events but appropriate preparation and follow up.

Staffing this project required linking the staff of the Neuman Center Literacy Program with interested teachers of Gifted students at two suburban area middle schools.

Often English as a Second Language Programs become very narrow in their scope of teaching material and techniques. Even so, it has always proven valuable to introduce learning situations in as varied and diverse ways as possible. It is hoped that this project will set an example for others who strive to add creativity to their teaching and foster divergent thinking skills.

This project will be on file with the Department of Adult Basic Education , 333 Market Street Harriburg, PA 17126-0333. Dissemination will take place locally in the Philadelphia area by the Mayor's Commission on Literacy and nationally by ADVANCE.

CHAPTER ONE

The first Intergenerational Program took place between a group of eight senior adults and approximately 25 students at the Cedarbrook Middle School in Wyncote Pennsylvania on Tuesday November 29, 1988.

I. Procedures Employed to Study the Problem:

A. The play, "The Immigrant, A Hamilton County Album," by Mark Harelik (see Appendix A) was used as a springboard for the discussion of the problem of immigration as it relates to our population of recent Russian immigrants. All participants viewed this play prior to this discussion group.

B. The teachers from the Literacy program viewed the dress rehearsal of the play in order to prepare them for teaching a lesson on the play.

C. Study Guides from the Philadelphia Drama Guild were used to prepare the participants for seeing the play. (See Appendix A)

D. To set the tone of our first Intergenerational Discussion Group, we showed the film, "Mollie's Pilgrim," a short film which dealt with the problems a young Russian girl faced while trying to assimilate to a new culture.

E. The young students formulated a list of questions which they proceeded to ask our senior adults in this informal setting. (see Appendix A)

F. We utilized a videotape to record this joint learning experience for future use by our teaching staff at the Neuman Center.

II. Objectives That Were Met and How:

A. The viewing of the "Immigrant" provided the opportunity for our English students to practice listening skills in a setting outside the classroom. For ESL students, hearing the spoken language can prove to be a difficult experience. Such things as colloquialisms, slurred speech, regional accents, etc. can all hamper their understanding.

1. The preparation before viewing the play greatly aided our students in understanding the play and lessened their chances of frustration with the language. (Students often remark at how easily they understand their teachers, yet how poorly they can communicate with outsiders.)

2. Through this experience, they are eased into participating in various cultural events outside the ESL classroom and within the English speaking community.

B. The discussion group of ESL students and young students provided a nonthreatening enviroment in which the ESL students would feel secure practicing their speaking skills. The question and answer format of this discussion period gave structure to the discussion but remained flexible enough for all involved to express their own ideas.

C. Very often, senior adults involved in an ESL program feel inadequate. This opportunity presented the seniors in a role of 'teacher' as well as that of a student thereby reinforcing their worth to the community.

D. Discussion revolved around the immigrant experience. The children asked questions about many issues involved in immigration, including problems when trying to leave Russia; problems faced once arrived in the United States; changes in life style in order to manage in the U.S.; reaction to leaving family and friends behind...

E. One pertinent question that the children asked was why these people decided to leave Russia to come to the States:

1. Each ESL student responded in the same way. They came for freedom, not just for themselves, but also for their families. They want their children and grandchildren to have a future;

to have freedom; to do the things they want to do. ESL students explained that in Russia limits are put on people because they are Jewish (i.e. schooling and job promotions). This changed when they came to the States. Now their families are educated and getting good jobs.

2. In some ways, the American children had difficulties understanding this search for freedom. Having never been without freedom, they had a limited concept of it. Discussion of this topic gave the children the opportunity to think about what it might mean not to have freedom, and this may lead to a greater appreciation of the life they have in the States.

F. Overwhelmingly, the ESL students conveyed to the children that they are glad to be in the United States and would never go back. They are proud to be citizens and to be part of this country. One of the ESL students told these children that their schools were weak in math and science and that American students lack discipline. If they are to compete with their Russian counterparts, they must read classics and do well in school because they are now her future, too!

G. Many of the young students had grandparents who came to this country from other countries. They

could therefore, relate to the immigrants' struggles for freedom. Two students even had parents who were not born here and they themselves became first generation Americans.

1. This enabled the children to better relate to our ESL students and allowed them the opportunity to understand their own families as well.
2. Shared experiences such as this create "bridges" between cultures and generations.
3. It is hoped that this experience will become an impetus for these children to explore their own roots with their parents and grandparents.
4. ESL students were reassured by seeing the integrating process working for families of earlier immigrants.

H. This Intergenerational Program provided the ESL students a setting in which they could see how their grandchildren fit into the American School System.

III. Negative Results:

A. As this was the first Intergenerational Program to take place, the goal of providing a secure, non-threatening environment in which to practice English skills was not fully met.

1. The ESL students were quite nervous and

prefaced everything they said with an apology for their poor English. Perhaps this will change in successive events, once the ESL students have familiarized themselves with the setting.

2. A factor that may have been threatening to the ESL students was the great discrepancy in numbers - there were many more American children than ESL students.
3. A third threatening factor may involve the video taping of this discussion session. The lights, cameras, and television screens may have all been inhibiting factors.

B. Another area that was lacking was in the number of ESL students who attended:
   1. Part of this is due to the nature of the senior adult population, which faces many health problems. Many ESL students function on a day to day basis depending on how they feel when they get up in the morning.
   2. The fear of ridicule continues to be a great barrier that takes much time and work to overcome.

C. The discussion veered away from the play as a focal point:
   1. The spacing between viewing the play and the first joint meeting was difficult to schedule

It made the impact of the viewing less dramatic because it was not fresh in the participants' minds.

2. The teacher had broadened the scope of the discussion by means of a series of questions that she had asked her students to formulate on the general topic of immigration.
3. The viewing of "Mollie's Pilgrim" proved to be very poignant to our ESL students and opened up the discussion on an even broader plane.
4. The ESL students who saw "The Immigrant" felt it was juvenile and lacked depth. This made them feel that any prolonged discussion of the play would be trivial, after all, "it wasn't exactly Tolstoy!"
5. A final factor that caused the discussion to veer away from the topic was that as "Senior Ambassadors" each ESL student came with their own personal agenda to tell the young American students.

CHAPTER TWO

The second Intergenerational Program took place between six senior adults and approximately forty students at the Elkins Park Middle School in Elkins Park Pennsylvania on Tuesday, December 13, 1988.

I. Procedures Employed to Study the Problem:

A. Students formulated a list of 20 questions to ask our seniors. (see Appendix B)

1. The students' teachers helped them with this task in small group discussions.
2. Questions resulted from a class unit on Immigrants.

B. Small group interviews were conducted by the children.

1. The ratio was approximately 6 to 8 children to 1 senior.
2. Each group was aided by a staff person either from Elkins Park Middle School or the Literacy Program.
3. Students and seniors introduced themselves to each other and made brief statements about their backgrounds.
4. After laying this groundwork for the participants to become familiar with each other, discussion followed informally with students asking their

questions of the seniors.

C. The interviews completed by these students have been included in a booklet which will be used as a teaching aide with future beginning English Literacy students. (see Appendix B)

II. Objectives That Were Met and How:

A. The environment was for more casual and relaxed than the first Intergenerational Program.

1. Students gathered in the library of the school and had brought their lunches along.
2. Smaller groups proved to be less threatening, more personal, and easier for the ESL students to communicate using both spoken and aural skills.

B. Many of the questions asked centered on the seniors' schooling and it provided both the seniors and the young students the opportunity to see inside dramatically different educational systems.

C. Questions also hit upon the seniors' childhood memories. This highlighted not only cultural differences but also generational differences. Seniors and children compared things such as games, dating, fads, etc.

D. The children also expressed great interest in the immigration experience.

1. This opened up the area of discussion involving our seniors' gratitude to this country for allowing them the opportunity to live openly as Jews.
2. Discussions of a more political nature evolved, as students sought to understand the Soviet System.

E. The children also posed questions on the subject of seniors in the United States.

1. They wanted to know about retirement, how they managed financially and their lifestyles.
2. This forum enabled the seniors to show themselves in a positive light as viable members of our community.

F. All of the seniors commented positively on the educational facility.

1. They were greatly impressed by the modern building and the students' willingness to give up their lunch period to come and spend time with them.
2. The depth and range of the questions asked by the students was also impressive to the seniors.

G. A striking contrast was noted by several of our seniors regarding the quality of the students and

the facility at Elkins Park when compared with their grandchildren's schools. (We had to qualify for them that this was a gifted program in a suburban school whereas many of their grandchildren attend the city's public schools.)

H. The presence of staff successfully facilitated the discussions.

1. In some instances, the staff helped to ease language barriers that some of the seniors felt inhibited by.
2. The staff also helped to provide adequate structure in this informal setting.

III. Negative Results:

A. Because the first program with Cedarbrook involved a "media approach", we decided against any use of media with this program. However, it would have been nice to have had all of these conversations recorded for future use in our classrooms as we are attempting to utilize more cassette material in the classroom to practice listening skills.

B. Upon reflection, it might have been better if the seniors had written questions of their own prior to the discussion. As it was, the seniors did not have much opportunity to ask the children questions. Time was spent with the seniors

primarily answering questions.

C. Due to time constraints, we were unable to rotate seniors from one group to another which would have opened up questions, expanded the discussion, and would have provided more opportunity for our participants to meet each other.

CHAPTER THREE

The third Intergenerational Program took place between a group of twenty one students from Elkins Park Middle School, approximately twenty Russian ESL students and approximately twenty American Seniors at the David G. Neuman Senior Center on Wednesday, Febuary 15, 1989.

I. Procedures Employed to Study the Problem:

A. Young Audiences of Eastern PA present professional performing arts programs to school age children, thereby giving access to and encouraging the development of creativity among a student population that might not normally be exposed to the performing arts. (see Appendix C)

B. Students become active participants in these presentations through instructive dialogue and are encouraged to volunteer in creative situations where there is no "right" or "wrong" answer.

C. Our program dealt with the music of the Renaissance. Using an unusual collection of instruments (shawms, krumhorns, lutes, recorders, and bagpipes) a quartet of musicians took a trip back in time to 16th century England.

D. Prior to this event the Russian ESL students and the

5th grade students were introduced to the Renaissance period and the instruments so as to be familiar with the names and concepts for use during the presentation and discussion. A study guide was provided by young audiences. (see Appendix C)

E. The members of the quartet introduced, compared, and played the various instruments.

F. A discussion of typical Renaisaance music and dance ensued.

G. Participants were drawn from the audience to help demonstrate popular dances of the period.

II. Objectives That Were Met and How:

A. Although the topic seemed far removed from our daily ESL instruction, this setting provided another opportunity for our ESL students to increase vocabulary skills, further develop their listening skills and communicate with these children.

1. By selecting a subject which was unfamiliar to both groups, this program provided an atmosphere whereby both groups could participate on an "equal footing".
2. In comparison to the other two Intergenerational Programs, neither the seniors nor the children

had any advantage over each other. This atmosphere created equality between seniors and children so that instruction could be aimed at both groups on the same level. The result being that we have fostered an expanded view of intergenerational understanding and the learning process.

B. Having utilized outside instructors, placing them in an auditorium setting, and increasing the number of participants provided a different learning setting:

1. It was away from the familiar classroom setting to which the ESL students are now accustomed to.
2. It provided an opportunity for the children to come to the Senior Center to view seniors participating in classes and other daily Center activities. Hopefully this will help to alleviate some of the stereotypical images many people learn about senior adults.

III. Negative Results:

A. The presentation allowed for audience participation, however, we would have liked to have had more people involved.

B. The structure and pace of the program was established

by Young Audiences which did not allow us much leeway to expand the discussion where we felt it might have benefited the participants.

C. The large size of the group plus the inclusion of some American seniors into the event may have inhibited the ESL students' participation.

D. The young students had to return to their school which meant that follow up discussion had to be cut short.

CONCLUSION AND RECOMMENDATIONS

Overall, we were very pleased with the results of this project. The ESL students walked away with a positive feeling about attending the various cultural experiences that the city of Philadelphia has to offer. They also feel more comfortable speaking and hearing English outside of their classrooms. Since this has always been the goal of our Literacy Program, we feel successful in our attempt. Within the time constraints and financial limitations of the project, we were still able to meet our objectives.

The difficulty with a program such as this lies primarily in adequate scheduling of events and in the transportation of large numbers of students. Buses are very costly and the public school system did not contribute toward the expenses. Sharing cultural events also proves to be costly especially when working with seniors who are on fixed incomes and young children.

We were fortunate to link in with the Mayor's Commission on Literacy for one dramatic production of the Drama Guild's "The Immigrant". One other good fortune came when the Pew Memorial Trust Fund allocated funding for the Young Audiences of Eastern PA.

Included among the original objectives of this project

was one that dealt with refining writing skills. In its initial inception we had planned to accomplish this through a series of PEN PAL LETTERS. This program had been tried during our previous program year with great results. Even so, we decided to try something new this year and utilize the interviews conducted at the second program at Elkins Park Middle School as a springboard for classroom writings. The end result of this effort is the text we have included in Appendix B entitled, "From There to Here". (Additional copies of this booklet may be obtained by contacting the Literacy Program at the David G. Neuman Senior Center.)

Our recommendations to others attempting a similar program would be:

1. Make sure that the shared cultural/learning experience is of interest to <u>both</u> groups involved.

2. Students involved in our project came from many different ESL classes. This made it difficult to adequately prepare them for each event. We would recommend a single class of fairly advanced students be utilized for the entire project year. This would provide continuity for instruction and preparation and would allow the students greater opportunity to feel familiar with the program and allow a greater rapport

between the participants.

3. The funding for this project enabled us to experiment with a variety of experiences (i.e. shared cultural events, interview sessions, formal and informal settings,etc.). We would recommend for future programs not only to utilize the same group of participants for each event but also to limit the scope of the program to one area of concentration (i.e. viewing plays, museum trips, etc.).

APPENDIX A

On theater

The Philadelphia Inquirer
Oct. 1988

In *The Immigrant: A Hamilton County Album*, a Jewish immigrant peddler is shot at while making his rounds with a fruit cart.

This happens outside a small town in Texas early in this century, not long after the man has arrived from Russia, alone and with no command of English. The men with the guns put a bullet hole through the sign on his cart, a gesture plainly meant to express their disapproval of aliens in general and this Jew in particular.

The kind lady who has befriended the peddler is shocked. She cannot *believe* this act. But then she figures out that it was probably the Peterson boys, who are no good anyway.

With that, the incident is dismissed, and the immigrant, Haskell Harelik, goes on to become in time a real American, with a department store and three patriotic sons.

It's a happy ending to a true story, written with warm feeling by Harelik's grandson Mark. The play has found favor around the country; the Philadelphia Drama Guild production at the Annenberg Center's Zellerbach Theater is only the latest of a number of regional theater presentations.

Sorry, but I did not leave the theater feeling good about an America where a forlorn refugee from repression can find freedom and material success. That is not news. I left the theater troubled by the play's blithe dismissal of the kind of prejudice that impels some people to shoot at other people.

This isn't the first time this season that we have seen anti-Semitism circumvented in a play. *Driving Miss Daisy* also raised the issue, only to put it back between the lines. Its author, Alfred Uhry, is Jewish, like Harelik.

The townswoman in *The Immigrant* is the wife of a banker. He is one of those stock American types who has unthinkingly absorbed all the prejudices of his background. Nevertheless, the banker and his wife and the Jewish peddler form a deep and lasting friendship. The banker even finances the immigrant's business ventures. The prejudices that bind the banker and his wife to their backgrounds are no proof against the charm of this Haskell Harelik.

But what if Haskell Harelik had not been such a nice guy? What if he hadn't been so eager to please? Suppose he had listened to his wife, Leah, and had insisted on clinging to his Jewish identity in a conspicuous way? Would he have survived? It looks to me as if his was a case of assimilate or else — and we can't congratulate ourselves on that, can we?

The banker and his wife aren't all that different from the no-good Peterson boys. They all share certain assumptions; the Peterson boys act on them. Shouldn't the sheriff be told that one of the town's leading citizens thinks that shooting at Jews is intolerable behavior?

With his pogrom-conditioned mentality, Haskell persuades the woman not to make a fuss. From now on, he'll just avoid that part of the county.

Maybe our Jewish playwrights have smelled the air. Maybe they are doing in their work what Haskell Harelik does in his — avoiding confrontation. I wish they wouldn't.

1988 • A PUBLICATION FOR MEMBERS OF THE PHILADELPHIA DRAMA GUILD AUDIENCE • 1989

Between the Lines

THE IMMIGRANT: A HAMILTON COUNTY ALBUM by Mark Harelik • October 7-30, 1988

Conceived by Mark Harelik & Randal Myler

A Message To Our Audience

Welcome to the 1988/89 season, the Drama Guild's 18th as a resident professional theatre. As a member of our audience, I hope you are looking forward to the challenge, richness and artistic diversity that our season of plays represents.

Zelda Fichandler, the founder and Producing Director of Washington's Arena Stage, one of America's oldest and most respected resident professional theatres, has written: "Repertory is destiny: the plays you offer is who you are, your identity... why and for whom is this play necessary?"

I ask that very question and, hopefully, answer it by first regarding theatre as part of a larger world. Each play speaks to an ethos, a moral view of things. For theatre truly to satisfy an audience, it must touch on subjects and issues which "connect" with the way we ultimately live our lives.

I trust our new season does exactly that, and that you will be moved, touched, provoked and nourished by this season's playbill. You, our audience, must make us strive to remember the roots of theatre which inform the whole human experience.

Greg Poggi

Gregory Poggi,
Producing Director

A Single Spirit
by Mark Harelik (rhymes with garlic)

This play was written to be accompanied by my family's "photo album," what actually were several albums, as well as boxes, drawers and closets full of pictures. My grandmother had a Brownie box camera that went clink when she pressed the shutter and took perfect pictures for years. Everytime company came over, everytime kids visited from out of town, everytime an event was celebrated, there she was. Clink clink. "Mama, would you put the camera away? You have fifty pictures of me already!" When she was gone, I realized that every moment of her life was precious to her. There was no insignificant hour. And I'm so grateful for her chronicle.

Having come to Texas on the wave of the Galveston Plan, my grandparents settled in a small town where full religious observance was difficult. Through the years, they raised three sons and entered the American community. All outward signs of the life they left behind were gone.

For the family, however, the experiences of my grandparent's past lives were daily stories that were passed around the dinner table, or in the living room where there was more room so Popo could demonstrate his stories. Popo would put a foot up on the sofa with his chin in his hand and pantomime, then face the other direction and pantomime the reply.

These stories – descriptions of the boat passage, of the banana peddlings, of the port of Galveston – became apochryphal and entered into family legend, which is what I wanted when it came time to write. Don't bother me with the facts, give me the atmosphere.

For the few details that I lacked, I talked at length with one or two elders in our family, as well as other immigrant couples I've met along the way, as I tried to learn more about the dynamics of an immigrant husband and wife. The Hamilton County Courthouse is the repository of their naturalization papers. The Rosenberg Library in Galveston had microfilm of the original ship's register.

It's an amazing thing to stand in my grandfather's shoes, begging for a room for the night from people who can't understand my language. As any actor or writer, I can't help finding myself in the center of my work. It's

always, finally, my own mind and heart at work in the minutiae of a play's events. But the astonishing thing about creating a fictionalization of my progenitors is that I keep finding myself in familiar places, looking from behind familiar faces and the sense is very much one of deja vu. I have been here before. In the larger sense, I'm sure that my children and grandchildren are sharing these thoughts with me now and will carry them on, unconsciously yet vitally, after I'm gone.

As my grandparents' days came to an end, I was compelled to see what connected me so strongly to them, to see if there was something beyond local love and family habit. That search led me to my grandmother's photo album.

In the early pages, my grandfather, a fresh immigrant, a "greeneh," has a young man's face – a face that resembles mine. As the pages turn, my father's face appears, a baby at first, then a high school graduate. I look a lot like him, too. And there is a feeling, after I begin to make an appearance, that there is a single spirit – ageless and unaffected by circumstance – that is born, grows old, is born again, grows old again; little then big, then little, like a beating heart that exists on the land, on the earth. And my grandfather's orthodoxy does in fact reside in me. What was old and fell away landed in the new to be carried on in a new form.

What this is I cannot tell you. But I do know that you bear it from your fathers and mothers as much as I do from mine. You are them, in an unseeable, ungraspable way. And by your single glance back, their invisible lives are made worthy and meaningful and immortal.

The story of the American immigrant reveals a constant process of letting go. The most firmly held beliefs, those upon which life depends, are challenged as being mere superstition. And in the end, when even memory is gone, that which remains lives only in the telling. I must tell you this story, for it's all that remains of a good man's life, and all that's immortal in me.

More information and artifacts relating to American Jews are available at the Museum of American Jewish History, 55 North 5th Street. The photo above, *Zlata Dancing* by Carl Glassman, from his study of the community of Soviet Jewish immigrants living in Brighton Beach, NY, can be seen in the exhibition "A Century of Ambivalence: The Jews of Russia and the Soviet Union," opening October 23. For information on museum hours and admission, call 923-3811.

Adolph and Sam Frankel settled in the American West. Photo from the film West of Hester Street, *at the National Museum of American Jewish History.*

The Immigrant City

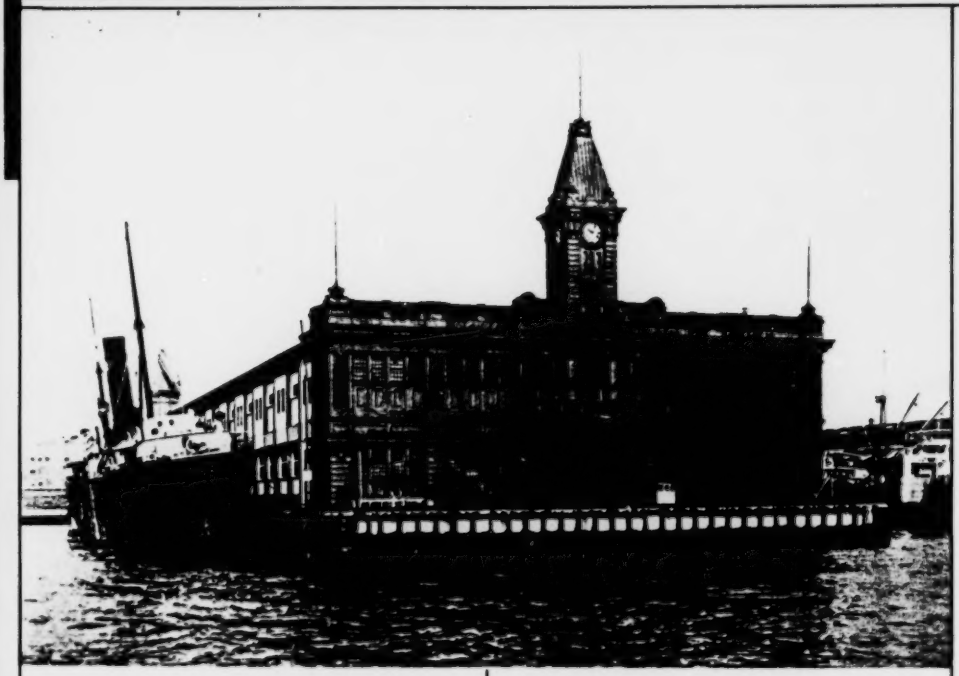
by Fredric M. Miller, Morris J. Vogel and Allen F. Davis

Excerpted from *Still Philadelphia*, Temple University Press, by permission of the authors

Haskell Harelik was one of thousands of Russian Jews who entered the United States at Galveston, Texas. The "Galveston Plan," devised by Jacob Schiff and Israel Zangwill, was intended to relieve the overcrowding experienced by many northeastern cities due to the overwhelming influx of European immigrants in the early 20th century. At the same time, it served as an organized system for relocating many families who could not stay in their homeland and had no where else to go.

Although it was a safe haven for many, Galveston was only a short chapter in the story of American immigration. The cities of the Northeast – New York, Boston and Philadelphia – were major ports of entry. Our own city's identity was shaped, to a large extent, by the many nationalities that converged here.

Between the 1890s and the 1920s waves of immigration from southern and eastern Europe and from the American South transformed Philadelphia. Most of the new immigrants settled in the older part of the city, from Allegheny Avenue to Snyder Avenue between the rivers, while others found jobs and homes in outlying industrial communities like Manayunk and Frankford. As many former



Vine Street Station on the Delaware River in Philadelphia, where many Italian immigrants were processed. Photo from the Balch Institute for Ethnic Studies.

inhabitants moved to newer parts of the city, the immigrants and their families took over and extended the old row house neighborhoods, at the same time adapting them to their own needs. They tended to live near their jobs and near members of their own ethnic group. They shopped on local streets and had few opportunities to travel. It was in the individual neighborhoods – in Kensington, Moyamensing, Haddington, and the rest – that people really lived their lives.

Jewish immigrants arriving at Galveston, 1907. Photo from the Archives of Temple B'nai Israel, Galveston, Texas, courtesy of the Balch Institute for Ethnic Studies.

The two largest ethnic groups of the nineties, the Irish and the Germans, never concentrated in distinctive ethnic neighborhoods the way some of the later arrivals did. Some neighborhoods, like Gray's Ferry and Spring Garden, had substantial Irish populations, but they held only a small proportion of the city's Irish residents. Like the Irish, the Germans were also spread fairly evenly throughout the city, but they did constitute noticeably large minorities in some sections of North Philadelphia, particularly Strawberry Mansion and Tioga. Both the Irish and the Germans gradually moved out of the older city as districts such as Southwest Philadelphia, Olney, Oak Lane, and Logan were developed in the early decades of the twentieth century.

The Italians, the Russian Jews, and the Poles had a very different history. In 1900 the major Jewish neighborhoods were crowded along the Delaware River to the immediate north and south of the central district, in what used to be called Southwark and the Northern Liberties. The Italians were even more concentrated in South Philadelphia, immediately west of the Jewish settlements. By 1930 the two groups had diverged, the Italians in large measure stayed in South Philadelphia, expanding to the south and west, though there was a significant community in West Philadelphia as well. The Jews, in contrast, had moved out into North and West Philadelphia, Logan, and Oak Lane, leaving only a modest number in South Philadelphia. The Poles, a much smaller group, followed yet another pattern. They settled primarily in such outlying industrial districts, both new and old, as Nicetown, Bridesburg, Port Richmond, and Manayunk. Like the Italians, they tended to stay where they settled. All three groups – Jews, Italians, and Poles – were highly concentrated in distinct neighborhoods throughout the period. And they all had their own ways of preserving their strength and unity in the New World, including fraternal groups like the Jewish *Landsmanshaftn*, hiring arrangements like the Italian *padrone* system, and neighborhood centers like the Polish national parish churches.

More than for other groups, the experience of Philadelphia's blacks was dictated by discrimination and segregation. Initially concentrated in South Philadelphia around and just below South Street, blacks gradually moved into lower North Philadelphia and northern West Philadelphia in the early decades of this century. By 1930 blacks remained more concentrated and had a lower rate of home ownership than the other ethnic groups. The cheap row house system had opened up ownership to about half of all Philadelphians by the late twenties, but, as in so many other areas, blacks were excluded even as the new immigrant groups began to take advantage of the unique situation in Philadelphia.

The row house city, so uniform on the outside, was really a diverse mixture of different ethnic groups. Italians, Jews, Poles, Irish, Germans, blacks and members of other ethnic groups moved around, founding new communities and abandoning old ones. Even neighborhoods that a church, market, or social club defined as Irish, Italian, or Polish rarely contained a majority of that ethnic group. While one group might dominate a block, it rarely dominated a neighbor-

hood. Before World War I, even blacks lived in neighborhoods with white majorities. Philadelphia was a kaleidoscope of shifting neighborhoods. Streets or row homes were extended north and south along the axis of Broad Street and around new industrial concentrations. Even with the growth of such newer areas as Olney and West Philadelphia in the early twentieth century, the old part of the city below Allegheny Avenue and between the rivers was still home to the vast majority of the immigrants and their families in 1930. In fact, it numbered a million inhabitants, a clear majority of all Philadelphians, as late as 1940. Encircled and divided by industrial belts hugging the rivers and rail lines, cut through by retail and commercial strips, and itself surrounding a changing downtown, the old row house city remained the heart of Philadelphia.

Would you like to find out more about your own ethnic heritage? Visit the Balch Institute for Ethnic Studies, at 18 South 7th Street in Philadelphia. A national center for research on immigration and ethnic culture in the United States, the Balch is currently running an exhibition titled "Freedom's Doors: Immigrant Ports of Entry to the United States" in its museum. Other resources available to the public include a research library and photo archive. The Balch Institute is open Monday through Saturday, 10am to 4 pm. Admission is free.

THE BALCH INSTITUTE for ETHNIC STUDIES
18 South Seventh Street, Philadelphia, PA 19106

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fined to a wheelchair. Privately, Haskell says, to Milton, "We see the world too different, I guess. Believe different." Then he confesses, "You saved my life. I wish I could save yours."

After Milton dies, Ima goes to work in Haskell's store. The three Harelik boys are all fighting in the war. Learning that their sons are all safe, Haskell plants another tree in the yard declaring, "We gave back."

THE GALVESTON PLAN

Haskell Harelik was one of thousands of Russian Jews who entered America not through the cities of the Northeast, but through Galveston, Texas. By the early twentieth century, the major ports of entry for European immigrants -- New York, Philadelphia, Boston, Baltimore and Chicago -- had become terribly overcrowded. In fact, the Lower East Side of Manhattan, where many Jewish immigrants had settled, was one of the most densely populated areas on earth. It was next to impossible, however, to convince most new arrivals to find homes elsewhere. They were drawn to the familiarity of their own culture, congested as it was in the cities.

Jacob Schiff, a prominent German Jewish philanthropist, took it upon himself to devise a plan to resettle the many oppressed Russian Jews in less congested parts of the United States. He saw the Southwest and Midwest as the best prospects for settlement. Ships could easily be channelled to New Orleans or Galveston, from which inexpensive rail transportation was available to the vast interior of the country.

After years of petitioning, Schiff finally made arrangements with the Jewish Territorial Organization in Europe to organize Russian emigrants and find ships to transport them to the new ports of entry. Their destination was Galveston, Texas, on the Gulf of Mexico. Schiff himself provided $500,000 toward the enterprise. The rest of the funding came from European sources.

Once the immigrants arrived in Galveston, the Jewish Immigrant's Information Bureau helped find them housing and jobs in other communities. After a 12 to 24 hour stay in Galveston, they boarded trains to their permanent destinations.

Beginning in 1907 and ending at the outbreak of World War I in Europe, the Galveston Plan brought 10,000 people into the United States. That seems trivial compared with the millions who entered through the Northeastern cities. Those who came to Galveston, however, formed the basis of many strong Jewish communities throughout the American Midwest and Southwest.

IS THIS PLAY REAL?

The immigrant in this play, Haskell Harelik, really existed. His grandson, Mark Harelik, wrote the play based on family stories, photographs, interviews and documents. The process, he found, was time consuming and sensitive work.

"The interesting (and dangerous) thing about interviewing people, family members or not, is that everyone's memory is different. Everyone has a different emotional investment in the history and so has their own slant, including me." says the playwright.

As in most works of art, some historical details were changed to create a greater thematic unity. Haskell's wife's name was not really Leah, for instance. One of the characters was invented. Some of the background photographs were "doctored."

What did the Harelik family think of the changes? "The fictionalization seems necessary to them, I'm pretty sure." continues the playwright. "They certainly understand the constraints of the stage and the necessity to be poetically condensed, at times."

In a case like this, we must ask, "What is the purpose of this story, if not to accurately relate every detail of a man's life?" When writing a biography, the author often overlooks everyday detail, selecting some events and not others, in order to relate what it is that's important about his subject.

The playwright's "deepest impulse in writing this [was] that they [his family] don't lead invisible lives. That I see what they have done and consider it great. That I consider myself to be part of their powerful history and the powerfully forward moving urge of love that makes families, nations." In that respect, The Immigrant is universal -- and quite real.

BOOKS ON IMMIGRATION

These are just a few of the many works on the subject. See the bibliographies of these volumes for more. Also consult "The Peopling of Philadelphia" project conducted by the School District of Philadelphia's Social Studies Division.

Brownstone, Franck & Brownstone; Island of Hope, Island of Tears, Penguin, NY, 1979

Commager; Immigration and American History, Univ. of Minnesota, Minneapolis, 1961

Sanders; Shores of Refuge: A Hundred Years of Jewish Emigration, Holt & Company, NY, 1988

Stern, ed.; Freedom's Doors, Balch Institute, Philadelphia, 1986

OTHER RESOURCES

Several Institutions in Philadelphia lend themselves to a study of ethnic groups and immigration. In addition to opportunities for field trips, they also provide information in the form of publications and study packets.

Afro-American Historical and Cultural Museum
7th & Arch Streets
(215)574-0380

American Swedish Historical Foundation Museum
1900 Pattison Ave.
(215)389-1776

Atwater Kent Museum
15 S. 7th St.
(215)686-3630

Balch Institute for Ethnic Studies
18 S. 7th St.
(215)925-8090
* See the exhibition "Freedom's Doors: Immigrant Ports of Entry to the United States"

Independence National Historical Park
313 Walnut St.
(215)597-8787

International House of Philadelphia
3701 Chestnut St.
(215)387-5125

National Museum of American Jewish History
55 N. 5th St.
(215)923-3811
* The exhibition "A Century of Ambivalence: The Jews of Russia and the Soviet Union" opens October 23. The film "West of Hester Street," about the Galveston Plan, is available for viewing upon appointment.

Nationalities Service Center
1300 Spruce St.
(215)893-8400

Taller Puertorriqueno, Inc.
2721 N. 5th St.
(215)426-3311

Ukrainian Educational and Cultural Center
700 Cedar Road
(215)663-1166/0707

BEFORE VIEWING THE PLAY

1. Discuss several events/circumstances that motivated immigration to America. What did the immigrants hope to find? Did they find it?

2. Class project: Make a "Class Heritage" scrapbook, one page per person. Each student write a brief report of his/her family's history. Include snapshots, photocopies of documents such as passports, birth certificates, exit visas from other countries, etc. If the family came here several generations ago, try to find out who made the journey and how. Alternate: Some of the families might not be willing to give up precious documents or photos. In that case, students can simply share stories with one another.

3. Research the ethnic population of your neighborhood. What groups are represented? How has each group contributed to the cultural richness of the area?

4. What languages are spoken in the United States besides English? How do you feel about their continued usage? Should everyone try to learn English, or should people maintain their native language and customs?

5. Interview someone who has recently immigrated to the United States. Find out where they are from, why they decided to leave, why they decided to come here and how they like it here.

6. Interview two people of different religions. What are their basic beliefs? How are they observed? What differences and similarities do you find?

7. Define the following: ethnic, immigrant, emigrant, alien, prejudice, custom, tradition, ghetto.

8. Research the Russian pogroms. What were they? What were their causes and effects? Who participated - actively and passively? What are your own reactions?

9. Role-playing exercise: Select at least three students to participate. One will play the part of a "foreigner," speaking a different language, wearing unusual clothing, etc. The others are "natives." Have the students enact the way these people would approach and act toward one another.

10. Why are people who are "different" sometimes treated cruelly? What can you do if you are the victim of such treatment?

11. What biographies have you read, or seen on film or stage? What events did the biographer concentrate on? Why?

AFTER VIEWING

1. What was Haskell's native Russia like when he left? What do you think were his first impressions of America?

2. Why could Haskell and Milton not be friends after their argument?

3. Comment on the following quotes from The Immigrant:

"Why did people leave? Why not stay and fight?"

"In the old days. . .there was no such thing as different people living together."

"It's like I never got off the boat. I'm still looking for the land."

4. What were the most important skills Haskell possessed when he first arrived in Hamilton? How did he make use of them?

5. Why do you think the Perry's decided to help Haskell -- at first and also later on?

6. What meanings did Ima have for the word "Christian?"

7. How did Haskell's appearance change as he continued to live in Hamilton? Why did he and Leah change some of their old customs?

8. When Haskell or Leah speak Yiddish, how do you know what they're saying?

9. Time passes quickly in this play. How do you know this from scene to scene?

10. What was the significance, to Haskell and Leah, of planting a tree? How has the custom survived?

11. Why do you think the playwright considered his grandfather a worthy subject for a play?

12. Which person in your life would you most like to write a biography about? Which episodes of that person's life are most important? Would your biography take the form of a book, play, poem or something else? Why?

CITY OF PHILADELPHIA

MAYOR'S COMMISSION
City Hall Annex
Philadelphia, Pa. 19107
686-8652

W. WILSON GOODE
Mayor

THELMA REESE, Ed.D.
Executive Director

STUDENT RESPONSE
TO
THE DRAMA GUILD'S PRODUCTION OF

THE IMMIGRANTS

1. What did Haskill's new land give to him?

2. Why did he feel a need to give back?

3. What did Haskill give to his new land?

4. How did Haskill and Leah come to feel accepted in thier community?

5. In what ways do you fit into your neighborhood?

6. How does your family's experience of coming to this country compare to that of Haskill and Leah?

7. About what did Haskill and Milton argue?

1. What was school like when you were in Russia?
2. Did you have hobbies and what were they?
3. Did you have boy/girl parties when you were our age?
4. How did World War II change your life?
5. How did you happen to come to America?
6. Why did you come to America?
7. Has coming to this country given you what you thought you would find here?
8. In what ways are we different from Russian students?

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1. What did Haskill's new land give to him?

America gave him freedom, prosperity, Opportunity.

2. Why did he feel a need to give back?

He tried to work better and better, because he was a very good person.

3. What did Haskill give to his new land?

He worked very hard, he tried to be friendly with the American people, and did his best that he could for them.

4. How did Haskill and Leah come to feel accepted in thier community?

they felt in America relationship with people friendly, free, happy.

5. In what ways do you fit into your neighborhood?

they met very friendly neighbors, they help them to be happy in this country, and they took care of them.

6. How does your family's experience of coming to this country compare to that of Haskill and Leah?

our families came to America educated because it is the 20th century and Haskill Leah were not educated, did not get help from the government.

About what did Haskill and Milton argue?

Haskill wanted to send letters to Russia and more Russian people to come to America he argued with Milton because he was against it. Gina Vorchuk

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THE IMMIGRANTS

1. What did Haskill's new land give to him?
First of all the new land gave to Haskill life, than freedom, opportunity to work ad be prosperious.

2. Why did he feel a need to give back?
He Was a gratefull person, he felt the need to give back for all the good given to him.

3. What did Haskill give to his new land?
Haskill did all the best by working hard to run the busines, he tried to be a good neighbour.

4. How did Haskill and Leah come to feel accepted in thier community?
On the first step when Haskill came to America the bankers wife felt sorry for him and she tried to help him in all ways to be settled. after the banker was convinced that Haskill is a hard worker, he gave him a loan to start his business.

5. In what ways do you fit into your neighborhood?
I try to be a good American and a good neighbour, special in my Shalom-Arbor House I work like an Artist and glad to bring in my community all the best.

6. How does your family's experience of coming to this country compare to that of Haskill and Leah?
We came to America in a very diferent period of time. When Haskill came to America there were not any help from the goverment no financial, no moral. But in up to date we got a lot of help from the goverment and diferent jewish organisation.

7. About what did Haskill and Milton argue?
Haskill and Milton were arguing about the problem of immigrants. Haskill wants to bring all jewish people to America, but Milton disagree, his opinion was America can't bring all immigrants on problem of tax payment

Mr. Elia Poytenberg.

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THE IMMIGRANTS

1. What did Haskill's new land give to him?
—New land gave to Haskill freedom and opportunity for all the best.

2. Why did he feel a need to give back?
—Because he faund in new American friends who will good to him

3. What did Haskill give to his new land?
—He gave his new land energy and industry all his time.

4. How did Haskill and Leah come to feel accepted in thier community?
—They came to feel accepted in thier community by thier attitude toward tham

5. In what ways do you fit into your neighborhood?
—I try to be all the best what I can

6. How does your family's experience of coming to this country compare to that of Haskill and Leah?
—We came in this country with aducation and thinks, and gaverman halps— thay without theese.

7. About what did Haskill and Milton argue?
—Thay argue about goverman politics for reception new ammigrants in Unaited State of America.

Vladimir Alpert.
10.31.88.

philadelphia DRAMA guild

STUDY GUIDE

THE IMMIGRANT:
A HAMILTON COUNTY ALBUM
by Mark Harelik
Conceived by Mark Harelik & Randal Myler

A RESOURCE AVAILABLE TO DRAMA GUILD STUDENT GROUPS • October, 1988

October 7 - 30
Zellerbach Theatre
at the Annenberg Center

THE PLOT

The Immigrant is a tribute to the millions of people who, for safety or opportunity, fled their homelands to establish new roots in America. Their stories are concentrated in the story of one man, Haskell Harelik, a young Russian Jew who settled in Hamilton County, Texas in 1909. Haskell found himself in a totally alien environment, unable to speak the language and without any marketable skills. Through the course of his lifetime, he founded a successful business, headed a thriving family and became one of the most respected men in his community. Playwright Mark Harelik selected his grandfather as a symbol for the struggle of all immigrants to find places for themselves in a new land.

The play opens with a montage of images of Russian villages and "shtetls" and the pogroms. Haskell Harelik appears amidst the chaos, then we see steamships crowded with passengers and, finally, the docks at Galveston, Texas.

The scene becomes Hamilton County, Texas. A stranger, in foreign clothing and speaking a strange language, appears in the Perry front yard. He is pulling a wheelbarrow full of bananas and begging for a drink of water.

Beginning with the kind act of letting Haskell drink from their well, the Perry's are drawn into the stranger's life and they become friends. Milton, through the bank he owns, helps Haskell establish a proper business. Soon, Haskell has saved enough money to send for his wife, Leah.

Leah's arrival emphasizes the changes Haskell has undergone in his new home. He no longer says evening prayers, eats kosher, wears a skullcap or a prayer shawl, speaks the old language. Leah confronts him with the question of how they are to retain their Jewishness in a land of strangers.

Time passes quickly through the next few scenes as Haskell and Leah build a home of their own, have three sons and develop a close friendship with the Perry's. With the birth of each son, Haskell plants a tree in his yard as a symbol of hope for the future. By comparing customs and superstitions, Leah and Ima learn that they're not very different from each other after all.

After more than 30 years, Haskell and Leah finally get around to inviting the Perry's for sabbath dinner. They are eager to share the "exotic" dairy dishes and rituals of their tradition. When the conversation turns to politics -- the imminence of the U.S. entering World War II and recent restrictions on European immigration -- the atmosphere at the table turns chilly.

Throughout their friendship, Haskell and Milton had always respected and learned from their differences. Now, they are irreconcilable. Milton angrily leaves the Harelik home -- for the last time.

Haskell and Milton don't see each other again for a very long time. Leah convinces Haskell to visit the Perry home, where Milton, having suffered a stroke, is con-

All the World's a Jewish Stage

JULES FEIFFER

NEIL SIMON

BARBARA LEBOW

By MICHAEL ELKIN
Exponent Staff

NEW YORK

Judd Nelson, hot hip movie star and teen idol ("From the Hip," "The Breakfast Club"), could have gone anywhere in the search for his next new project. Instead, he chose "Temple."

This off-Broadway production at a small, 99-seat theater, focusing on a radical youngster's search for his Judaic heritage, was a radical move for a young actor rooted in screenwork.

Radical — but not unorthodox in the entertainment world. Melissa Gilbert, who grew up in front of television viewers' eyes as a resident of "Little House on the Prairie," has opted for new frontiers also, turning away from more lucrative television and screen work to star in "A Shayna Maidel."

Another off-Broadway play of Jewish interest, "Maidel" featured Gilbert as a young woman coming to terms with her family's Holocaust past.

Ava Haddad, for three years a star of television's "One Life to Live," is living her life these days as Gilbert's replacement in the role of Rose.

These three sought-after young Jewish actors are taking part in what is developing as one of the hottest trends on the American stage — Jewish theater.

Eschewing more profitable parts, Nelson, Gilbert, Haddad and many others are profiting from a thriving theater that is exploring varied aspects of the American Jewish experience: Holocaust survivors adapting to a new homeland and old memories; assimilation, Jewish self-defense against the onslaught of anti-Semitism.

"Temple," for example, tackled the seeming dichotomy of a young radical, hellbent on changing society, attempting to preserve the traditions of his Judaic heritage.

In their own attempt to preserve their identity and secure a future for themselves, more than 30 companies have banded together to form the Council of Jewish Theaters, coordinated by the National Foundation for Jewish Culture.

"In the past 1½ years, activity has increased tremendously," says Andrea Morgan, council administrator. "It is a real phenomenon."

But is this a true harbinger, an indication of a theater that can take root and survive alongside more secular theatrical styles? Or is this merely a trend, a fleeting fancy for a fickle theatergoing public?

Television actress Melissa Gilbert starred as a member of a family in turmoil over its Holocaust past in "A Shayna Maidel." For her New York stage debut, Gilbert captured a Theater World Award.
Photo by Ian Mars

Interviews with dozens of actors, directors, playwrights, producers and scholars associated with Jewish theater reveal the consensus that a trend has, indeed, developed over the past few years.

Where that trend leads, however, is cause for concern and argument on the part of many observers. And deciding who is responsible for the direction of American Jewish theater has many of those interviewed pointing fingers in different directions.

While many praise a movement that has drawn attention to Jewish heritage, others rail against producers and audiences reluctant to risk provocative productions. Nearly all question a continued future without guaranteed subsidy.

To some, the curtain is just going up; for others, it is about to come crashing down. But there is no doubt among those interviewed that American Jewish theater is currently at a critical stage.

"This trend has been a long time coming," says Stanley

BEST COPY AVAILABLE

What possessed the National Jewish Theater of Chicago to stage "The Dybbuk"? A need to present plays that represent a wide spectrum of Judaic heritage, says the company's Fran Brumlik.

Brechner, longtime force in the movement and artistic director of New York's American Jewish Theatre, where "Temple" was performed for a limited run this spring.

"When I first started out, about 15 years ago," Brechner recalls, "there was not a single professional cultural endeavor that was specifically Jewish in this country."

In the intervening years, much has changed. "These are different times," says Broadway star and Jewish performer Mike Burstyn. "The stage reflects what many Jews are going through today: a search for significance in their lives, trying to reach the truths of their experience, to show their pride in what they are.

"Big-name Jewish performers are keeping their real names, not changing them to sound less Jewish. Amongst Jews, there is more of a need to represent what they really are to the world.

"And, in many ways," adds Burstyn, "Jewish theater reflects just that, showing Jews that self-pride can be a beneficial thing while showing our very real Jewish concerns to the non-Jewish audiences who attend."

Some of those concerns stem from a yearning for stability in a world not historically hospitable to the Jewish experience.

"We are starting to see a search on the Jewish stage for a meaning in our past," says Dr. Eric Goldman, a prominent specialist focusing on Jewish media.

It is a search with interesting discoveries, notes Greg Poggi, producing director of the Philadelphia Drama Guild, which has staged several plays of Jewish interest over the years, including "Shayna Maidel" with Tovah Feldshuh, and "Teibele and Her Demon."

In October, the guild will produce Mark Harelik's "The Immigrant: A Hamilton County Album," focusing on the playwright's Texas Jewish ancestors.

"We live in a society interested in our forebears," says Poggi. "People are touched by the past; they want to get back to simple truths. Drama has been good for understanding historical perspectives."

But is it good for the Jews? Yes, says Avi Davis, associate director of the Streisand Center for the Jewish Cultural Arts in Los Angeles.

"Jewish theater provides an outlet for many Jews," says Davis, whose center, financially endowed by star Barbra Streisand, stages an annual playwrights' festival.

"Jewish theater is especially meaningful for unaffiliated Jews, those Jews who look for expressions of Jewish identity in creative ways."

Audiences are not the only ones in search of identity; they are joined by the theater movement's playwrights, actors, producers — all the world's a stage, but it is the Jewish world that is their special domain.

"As an artist," says Brechner, "you feel that you're cheating yourself if you don't fulfill your own responsibility" to honor your Jewish heritage.

However, fulfilling such responsibility can leave one less than satisfied, he notes.

"I am caught between two currents," Brechner says of the secular and Jewish stage, "and I feel that I don't belong to either world wholly. Just like a dybbuk."

Audiences themselves are caught in a maze of choices. While some seek out dramatizations of the Holocaust, ignoring what is generally referred to as urban Jewish comedies, others are concerned only with grabbing up tickets for the latest Neil Simon smash.

Indeed, a wide spectrum of experiences fills up the American Jewish stage. From Simon's autobiographical trilogy ("Brighton Beach Memoirs," "Biloxi Blues" and "Broadway Bound") to Herb Gardner's "I'm Not Rappaport" and "Shayna Maidel," the parameters of American Jewish theater are defined by only the vaguest of notions.

Those in the know, however, say there is nothing ambiguous about what makes a Jewish play successful.

"I think the best plays work on a universal level," says Margery Klain, producer of "Maidel." "If you calculate your play solely for a Jewish audience . . . well, I'm not sure a Jewish audience wants to be manipulated that way.

"Arthur Miller succeeded because he wrote good plays, such as 'Death of a Salesman'; the same with Herb Gardner."

"When non-Jews see 'Shayna Maidel,' " says Poggi, "they are affected by its humanity. The play touches a core beyond race or religion; there is a universality to the piece."

In depicting a Jewish family that is at once disrupted and remolded when a Holocaust survivor arrives from Europe to join her father and sister at their New York home years after the war, "Maidel" speaks to the tensions of all families struggling to reconcile love and guilt.

"Maidel" is applauded nightly by a crowd of mixed ethnicity united in feeling.

The play, says Poggi, "is not parochial in its concerns or values. Plays such as this transcend literal circumstances."

"The important thing," says Patricia Appino, managing director of the Studio Y Players of the Jewish Community Centers of Greater Philadelphia, "is to remember that good theater is good theater, whether Irish or Jewish."

Neil Simon's "Broadway Bound" focuses on the author's growing up Jewish. Starring on Broadway (clockwise) were Linda Lavin, Phyllis Newman, Jonathan Silverman, Philip Sterling, Jason Alexander and John Randolph.

Photo by Martha Swope & Associates, NYC

Teen idol Judd Nelson broke away from his "Brat Pack" film buddies for a starring role in off-Broadway's "Temple." Here, with co-star Sol Frieder, Nelson seeks answers to problems that plague his family's synagogue.

Photo by Carol Rosegg/Martha Swope Associates

It is also important to remember, says American Jewish Theatre's Stanley Brechner, that what makes good Jewish — or Irish — theater is so hard to determine. "It's like beef stew," he says. "You never know how it's going to come out."

Whatever the result, adds Michael Posnick, director of the Mosaic Theater of New York, Jewish theater serves a purpose. "It affords some level of education to audiences, some aspect of teaching. People are going home a bit more educated.

"Jewish audiences are very hungry for substantive plays," Posnick adds.

But is the freezer stocked with enough staples to nourish them? Or will Jewish audiences simply be frozen out in the future by producers catering to other concerns?

The future of American Jewish theater may be a choice of feast or famine, say those concerned with its survival. It all boils down to what kind of support the American Jewish community is willing to offer.

"The Jewish community just doesn't understand the vagaries of Jewish theater, what it's all about," says Brechner. "If you have a failure, they just don't understand it. And the wealthier the people are who support it, the less they understand."

Brechner has learned that philanthropy can have its limits. Last year, before he left the 92nd Street Y, where his New York company had been based before moving to Theatre Guinevere on West 28th Street, he invited the Cameri Theatre of Israel to perform there.

"One philanthropist gave us money to bring Cameri over. But when I asked him for a contribution to the American Jewish Theatre, he said, 'No, I don't give to the arts.' "

"We are starting to see a search on the Jewish stage for a meaning in our past," says prominent Jewish media specialist Dr. Eric Goldman.

Brechner just shakes his head.

Nothing can shake Naomi Newman's resolve to bring her audiences the ultimate in avant garde and experimental Jewish theater courtesy of A Traveling Jewish Theater, based in San Francisco. Yet she claims success for her company *in spite of* the Jewish community.

"That we have survived for 10 years is a miracle, and not because the Jewish community has supported us," says Newman, the troupe's artistic director.

"The Jewish community does not understand that the importance of who we are as a people is based on the vitality of our cultural image, that culture is our soul food," she adds. "They just don't understand the life-and-death issue that this represents.

"Certainly," says Newman, "they understand that we need synagogues, education, help for the elderly and Israel. But culture?"

"Organizational structures in the Jewish community are just not interested, not equipped to deal with those situations," says Goldman. "Jewish organizations often do not see their mandate as funding Jewish culture."

"Part of that attitude stems from America's approach to the arts," Goldman adds. "Our own government doesn't see it as its responsibility to fund the arts."

That's true, says Newman. "It is very difficult to sustain any theater in this country," she says. "Small theaters are closing all around the country."

Plays that stress art more than broad appeal often face financial stress. "There is a very commercial attitude toward theater in this country," says Newman.

This attitude only compounds the difficulties already faced by Jewish theaters, which must also do battle with the

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THEATER

from preceding page

indifference of Jewish organizations, says Brechner. "These organizations' whole *raison d'etre* is maintaining their own empire," he says. "They don't see the possibilities of culture."

Not all agree with Brechner. Fran Brumlik, managing director of the National Jewish Theater, a professional ensemble in Chicago, praises the country's Jewish community centers for their commitment to the Jewish stage.

"If not for their backing," she says, "Jewish theater would not survive in this country."

Dorothy Silver, director of visual/performing arts for the Halle Theater of the Cleveland Jewish Community Centers, disagrees.

"Are the community centers living up to their responsibility? No," she says. "And if the JCC can't commit to Jewish culture, then who can? It's a dangerous time" for Jewish theater.

Especially when it comes to funding. Patricia Appino of Philadelphia's Studio Y Players concedes that "the first thing that goes when there's a lack of money is the cultural programs, and what applies to any educational service." Too often, she says, Jewish organizations view culture as a frill.

"After 15 years in this business," says Brechner, "it becomes clear to me that the time has come to be completely independent of any organization.

"Of course," he adds with a wry smile, "with independence come a lot of negatives — like constantly looking for support."

Support means more than financial aid. It also means a playwrighting community committed to good work and a public willing to risk a thought-provoking, rather than solely entertaining, evening of theater.

"I don't know of any Jewish playwrights of my generation who deal seriously with Jewish issues that afflict the community," says John Herman Shaner, film writer/producer ("The Last Married Couple in America," "Goin' South") and playwright ("After Crystal Night").

"Most Jewish plays are negligible works, inestimably kitsch. They're jokes. Most are anti-Jewish."

Shaner was disappointed with New York critical response to his play, "After Crystal Night," a contemporary drama about Jewish activists responding to a neo-Nazi demonstration.

Disappointed, but not totally surprised. "It was difficult, hard-hitting subject matter based on a lifetime of observations of American Jews," says Shaner.

Shaner observes that some American Jewish producers are reluctant to tackle controversial Jewish issues: "One of the leading theater men in New York said to me that he'd been running from dealing with what I wrote about all his life."

Difficult and complex issues seem anathema to many Jewish playwrights, who would rather rely on quips than quandaries. But going for the easy laugh has dramatic implications for the future of Jewish theater, say many of those involved in the movement.

"A lot of times, Jewish plays are caricatures of situations, even though they're written by Jewish people," says producer Margery Klain.

And a lot of times, Jewish plays are rehashes of previous successes. "Our greatest problem," says Brumlik of Chicago's National Jewish Theater, "is finding new material. Many playwrights seem to have gotten stuck on the Holocaust."

"The Holocaust," she quickly adds, "is central to every Jewish theater; what we do emanates from all that." But she thinks the Nazi era and its aftermath should not be the sole source of inspiration. "We need more new material."

The Holocaust is an easy subject for playwrights, Shaner says. "Take 'Shayna Maidel.' What is it? It's safe, the Holocaust. Certainly people will cry and wring their hands.

"But," he adds, "why not do a play about the American Jew's uneasy feelings about living in this society? A play about 2,000 years of anti-Semitism? I just don't see any plays of substance, serious Jewish issues at work."

What he does see is hypocrisy.

"American playwrights just don't deal with big issues," Shaner says. "They lack courage. They allow themselves to be flimsy and insubstantial."

He has a point — up to a point, says Richard Siegel, associate director of the National Foundation for Jewish Culture. "Do today's Jewish playwrights meet the challenges before them? Yes and no," he says. "But then if you asked me that question about American theater, I'd have to say the same."

The biggest challenge facing the Jewish playwright — and theaters — is an undemanding audience, according to many in the field. Give them a spritz of Neil Simon, a dose of Herb Gardner and they'll go home happy, concerned theater people say.

"Jewish audiences, for the large part, are conservative," says Avi Davis of the Streisand Center. "Anything offered that is not conventional, any play that is deemed too bold . . . well, you're treading a very fine political line."

While that reality often dictates the lineup of plays offered by Jewish troupes, some producers resist that line of thinking. Acknowledging that "Jewish community centers are in the position of drawing a much more conservative audience," Dorothy Silver of the Cleveland company goes against the grain.

Ima and Haskell Harelik inspired "The Immigrant: A Hamilton County Album," a play about Texas Jews by their grandson, Mark. The Drama Guild will stage "Immigrant" in October.

"We may be the only JCC theater not to do 'Brighton Beach Memoirs,' " she notes. "Now, there is nothing wrong with that play. But so many others have done it. I do not see it as our responsibility to do that or the 17th production of 'Biloxi Blues.' "

Playwrights themselves are often not thrilled with undemanding audiences. One such writer is Jules Feiffer, whose witty and sarcastic "Grown Ups," focusing on an urban Jewish family, failed to grow on Broadway audiences.

"Serious plays in American literature do not do well," he says matter-of-factly. "A Jewish audience does not want to see [itself] portrayed except in a gentle way.

"If I had turned the family into a Southern Jewish family, the play would have had more of a chance."

He might be right. Alfred Uhry's "Driving Miss Daisy" has picked up a Pulitzer Prize and SRO signs since opening off-Broadway last year.

This tale of an elderly genteel but in no way gentle Southern Jewish woman and the black chauffeur she employs has caught the attention of the Jewish community. The play is still driving audiences wild at New York's John Houseman Theatre and is due at Philadelphia's Walnut Street Theatre in September.

Ironically, playwright Uhry says that "I wasn't out to tell a moral tale about a Jewish woman and a black man. I don't write messages."

The message seems to be that if you want to attract Jewish interest, make sure the play has catholic appeal. Such seems to be the case with Mark Harelik and his "The Immigrant."

"I am a Jewish person, but my writing is not necessarily confined to Jewish interests," he says. "I wrote 'The Immigrant' for a non-Jewish audience. I always intended it as a play about America."

The play follows Harelik's immigrant grandparents leaving the persecution of turn-of-the-century Russia for the wild west of Texas. In a way, it suggests the universality of "Fiddler on the Roof," but it is in a shtetl all its own.

Harelik's play is not meant as a Texas Tevye and Galveston Golda. But, like "Fiddler," "The Immigrant" tackles issues relevant to any stranger in a strange land.

In many ways, works by Neil Simon, arguably the most Jewish of contemporary Jewish playwrights, are as American as a corned beef special. There is no doubt that an undercurrent of Jewishness has charged up some of his best works. Still, the general theater public has taken his work to heart because of the universality of his humor.

It has been only recently, however, with his successful trilogy of "BB" plays, that Simon has allowed his Jewish perspective to shine through.

Sometimes, to the annoyance of Jewish theater producers, all audiences clamor for is Simon, Simon, Simon.

"People who come here want to be entertained, not challenged," says Appino of Studio Y Players. "We have to fall back on standbys like Neil Simon."

Eric Goldman understands her dilemma. "Writers trying to attack real issues are met with indifference," he says. "Jewish audiences just don't want to see . . . Things will not work if they're too problematic."

Maybe audiences are exhausted by message plays. That certainly seems the case with some Jewish theaters. "If we only do four musicals, we'd have full houses," says Appino. "It's when we go beyond that form of entertainment, there are problems."

Self-examination is no easy prescription for success. Jewish theater, complains playwright Shaner, "Jews won't march for any cause but a Jewish cause," he says. "They are more willing to support a black play than a Jewish play. The shows they are worldly and liberal, while a Jewish play [with ideas] hits too close to home."

Are there Jewish actors eager to perform in plays portraying their own heritage and willing to sacrifice better financial deals because of their concern for their people? Those who argue yes point to Judd Nelson's involvement with "Temple" and Melissa Gilbert's star turn in "Maidel."

Nonsense, says Stanley Brechner of American Jewish Theatre. "Stars come to work here because of the theater's reputation, knowing that their interests will be served." As far as the star of "Temple" is concerned, Brechner says simply, "Judd was looking for a play to do."

Margery Klain sees it the same way. "Melissa wanted validation of the stage," she says. "People go for the roles. What this part did for Melissa was let people see that she is gifted as a stage actress."

Indeed, Gilbert won the Theater World Award as the year's "best newcomer" to the stage.

"It's not a question of altruism on the part of actors," says Brechner. "These are pragmatic people. They do it to further their careers."

Which does not mean they can't reap rewards greater than good roles. While admitting that he took "Temple" "for a lot of reasons, not necessarily because of the play's Jewish theme," Judd Nelson also says he learned quite a bit from the experience.

"Most of my film work is with my peers," he says. "Here, in 'Temple,' I worked with older actors and I was able to learn from them."

He also says that "Temple" raised his consciousness. Nelson himself epitomizes best the struggle of his stage character. A "cool kid" from the Coast, Nelson pulled from his own Jewish past to get into his role.

The characterization left its mark on the offstage Nelson as well. During the play's run, the actor lead the *davening* and the Kaddish during services memorializing the death of a fellow actor's father.

"If I were to forget my heritage," says Nelson, "this play would remind me of it. It gave me an affirmation of self."

What Jewish theaters need most from their audiences, playwrights and producers, say those in the know, is an affirmation of a future, a commitment to endurance.

On this issue, there is much concern. "I'm not optimistic," says Eric Goldman. "Great talents aren't being encouraged to explore topics of merit. You're going to wind up with second-class writers."

And maybe a second-class community? Bernard Wax, director of the American Jewish Historical Society in Waltham, Mass., is worried that art may merely be reflecting life. "It is not a question of whether Jewish theater will fade, but if the country's Jewish community will fade," he says.

There is some concrete evidence already that the Jewish theater movement is facing hardships. Posnick's Mosaic Theater, now in residence at the 92nd Street Y, has been disbanded for next year.

"The Mosaic closing is a terrible role model," says Dorothy Silver of Cleveland. The Mosaic, which opened to huzzahs from the *New York Times*, is now headed for the exit after only one season. Financial woes have taken center stage, stealing the spotlight from this company's ambitious work.

"If it can happen to them, why couldn't it happen in Cleveland?" asks Silver.

"Professional Jewish theater will be one of the most important tools if not *the* most important for the survival of the Jewish community in this country," warns Brechner.

"When Yiddish theater starting dying out, people moaned and groaned," but by then there was no miracle drug to revive the corpse, he says.

"This situation reminds me of a play that was done about Anatoly Sharansky," recalls Brechner. "In one scene, a Soviet interrogator is asked what will happen when all the Jews leave Russia. 'When all the Jews are gone from the Soviet Union,' he says, 'we'll erect a monument' paying tribute to the fact that they were once here."

That monument would silently attest to the incalculable value and important role that Jews have played in Soviet society, a role not officially acknowledged by Soviet dogma while the Jews still lived there.

"I am afraid," adds Brechner, "that that same thing will happen with Jewish theater. I am afraid that someday all that will be left of Jewish theater will be a monument attesting to the fact that it once existed." ■

WE THOUGHT ABOUT...

QUESTIONS ABOUT IMMIGRATION

1. What steps did you have to take to get to the United States?
2. Did you have any family or friends in the United States before you came?
3. Was there a big language difference or did you know English before yo came?
4. What were the conditions like on the boat or plane on which you came?
5. What did you expect to find in America?
6. How did you have to change your way of life to adapt to American culture?
7. Were you forced to come to the United States for political, economic, and/or religious problems, or did you plan to be a sojourner and to go back to your homeland?
8. When you first arrived in the United States did you feel that you were discriminated against?
9. Was it hard to find a good job when you first arrived in this country?
10. Did you make any new friends on your journey to America? Are you still in communication?
11. Did you come over with money or were you poor when you arrived?
12. Did you change your name when you arrived in the U.S.A.?
13. In what city did you arrive?
14. Where there any similarities between you homeland and place you first arrived at in America?
15. Did any of you regret coming to the United States when you saw what it was like?
16. How old where you when you left your home country for America?
17. Are you an American citizen? Was that a hard process?
18. When did you start feeling like in America?
19. Did you have children when you first arrived in America?
20. Did you leave any relatives behind? Are you still in touch with them?
21. What was your job in your country before you came to America?
22. From what country did you come?
23. What was the hardest thing to accept when you first came here?
24. Was it hard to accept the new laws and rules?
25. What did you come to find?
26. Are there special unique traditions or stories that you still remember and would like to share.
27. Did your first job pay enough money for you (and your family) to live on?
28. How were the working conditions in some of your early jobs?

APPENDIX B

FIFTH GRADE CHALLENGE TRIP

On Wednesday, February 15, twenty-one Challenge students went to the Newman Center in northeast Philadelphia. This is a senior citizen center for residents and new immigrants where subjects such as art and English are taught. It is also a place to socialize.

At the center, the students heard a concert by the Renaissance Brass Quartet. There was dancing to Renaissance music also.

After the concert, the students were treated to a lunch of pizza and soda. Mrs. Susan Adams was the hostess for the morning and is a director of the program. All the students who went on the trip had a great time.

Kyle Jones

Article appeared in Elkins Park Middle School Literary Magazine, March 1989

STUDENTS INTERVIEWING ADULTS

The direction was "Choose three questions and put them in your own words."

1. What was your life like when you were a teenager?

2. What is the nicest memory of your childhood?

3. What schools did you attend? Did you get lots of homework?

4. What did you do for recreation?

5. What was your occupation?

6. When did you start dating?

7. How is life today different from when you grew up?

8. How is life today different from when you raised your children?

9. How has your home town changed since you lived there?

10. Can you tell us how science and technology have changed since you were young?

11. What major political events do you actually remember?

12. How do you feel about retirement?

13. Is there any age or a time in life at which people should stop working?

14. What do you think are the major problems of retirement?

15. What do older people worry about most?

16. How do you feel about major problems in the world today?

17. How do you feel about the young people today?

18. What facts do you remember?

19. What country did your parents come from?

20. What advice do you have for us, the young people of today?

Life on Tape

By Sylvia Rothchild

I have a favor to ask of you," said my daughter, in a voice that made me think she wanted me to baby-sit, or that her car had broken down and she wanted to borrow mine to get to the office. Her request, however, was too unusual to anticipate. She wanted to know if I'd let her make a videotape of me talking about my childhood.

Such requests are not uncommon these days. Collecting oral history has become a thriving cottage industry, thanks to cassettes and videotapes, but I still found it hard to conceal my astonishment. Our children have been hearing my stories since they were babies. When they were old enough to read, they found fictionalized versions of our family folklore in the stories I wrote for adults and children. They surely heard most of my stories while helping me in the kitchen or garden or when I was driving them to Hebrew school and music lessons.

I had not only my own stories to tell, but also those of my parents and grandparents, which had not been told to me directly but which I had overheard, shaped and edited in many retellings. On Saturday evenings after *havdala,* my red-bearded grandfather used to gather his children, grandchildren and guests around the dining room table and tell about his adventures in the Carpathian mountains of Austro-Hungary. He had scores of dramatic tales about his confrontations with hostile neighbors, his narrow escapes from fires and floods, his efforts to avoid conscription into the Kaiser's army and his struggles to earn a living in impoverished Bukovina. We held our breath when he described his risky journey across Europe without the proper papers, as he and his three sons made their way to America.

My father, the son of an affluent man who did not come to America in the great migration at the turn of the century, spoke differently about life in *"der heim."* We children, growing up in the crowded streets of Williamsburg in Brooklyn, knew that his visions of "home" were not ours. He had memories of farms and forests, of streams full of fish and orchards full of fruit, better than anything grown in America. He had served as a cavalryman in Franz Joseph's army and had army stories to tell. His memories of his early days in America, however, were grim. Though he came shaven and in Western clothes, he was a *davening* Jew with values and habits that resisted assimilation. He told of his misadventures less in anger than in the style of a survivor looking back on the amazing things he had lived through. He wanted us to know that he had kept his faith and dignity in spite of the pressures to abandon them.

There were powerful subliminal messages tucked into my families stories and sayings.

My grandmother and mother told their stories while ironing and sewing, while sipping endless glasses of tea with visitors. Their stories were not as self-centered as the men's were. My grandfather was always the hero in his tales. My father presented himself as the heroic victim, always more noble than his oppressors. The women talked in a more general way about life's problems; about the hazards of raising children and crossing oceans and changing languages. They supported and comforted each other with the homilies and parables that I still remember better than the stories that inspired them. *Kleine kinder, kleine tsores; groyse kinder, groyse tsores* (small children, small troubles; big children, big troubles) was an oft-repeated refrain.

They encouraged each other to be hopeful that they would live to see the resolution of their troubles. Like their husbands, the women believed in the power of "The One Above" to protect them and sustain them through their ordinary and extraordinary trials. They spoke of their lives as dangerous journeys to be navigated with caution. I decided early to take risks they would oppose, but I would not forget the sighs that went with *mir shpeilt zikh nisht mit malokhim* (one doesn't dare play with angels).

There were powerful subliminal messages tucked into the stories and sayings. I felt as much as heard them: "This is who I am, and you are mine. Remember. Don't separate yourself from your people. Teach the lessons you've learned to your children." A bonding took place, cementing ties I would never break. My elders' history became mine, as I saw the world through their eyes. Without thinking, I assumed that I could bind my children to me with stories.

In retrospect, I probably talked too much, answered too many questions they didn't ask, and tried too hard to share what I thought they should

know but weren't ready to hear. Our time together was short and I was competing with the fashions and follies of the outside world—the world that would claim them in spite of anything I said or did.

I learned that parents in every generation try to get their children to follow in their footsteps and that children resist and make their own paths, sometimes parallel, sometimes divergent. My grandparents left the world of their childhood to try to recreate it in New York. My mother wanted to live like her mother, but she refused to cut her hair and wear a wig, and never set foot in a *mikve*. I was determined to escape their narrow, fearful world, but couldn't leave its lessons behind. I gave up many Jewish traditions when I left my parents' home, but their values and warnings were internalized. I hoped my son and daughters would be *my* children, but had no way of knowing how they would choose to live.

They left home, one by one, to return only for brief visits. It was understood that I was not to ask too many questions or offer unsolicited advice. They were members of another generation, surrounded by contemporaries who were sure that their styles and values were unique and that there was nothing to learn from past generations.

Parents who were the children or grandchildren of immigrants assumed that the conflicts between foreign-born parents and American-born children were over, only to be jolted in the 1960's by the discovery that their offspring saw them as if they had come from another world. Mothers who had memories of, "You're the best Mommy in the world. I love you," lived to hear, "I don't want to be like you. I want a different life. I'm old enough to make up my own mind." Fathers who expected respect and appreciation for supporting their families encountered indifferent and hostile adolescent children. It was as if the knowledge, experience and possessions they hoped to pass on had lost their value. Their struggles during the times of Depression, war and anti-Semitism were of no interest. Their Jewish beliefs and traditions seemed no more than a devalued currency, no longer useful.

I, like all the other parents I knew, had stages to go through: First, to recover from the shock of losing our illusions of control over our offspring, then to cope with guilty feelings about what we might have done wrong and the waves of anger that our beloved children could be so heartless and unforgiving. Finally, there came the awareness that we were caught in a rite of passage that had to be lived through, waited out like a fever which had to run its course. Until then, we would contend with the physical separations of a mobile generation free to travel, study and settle anywhere in the world, and also with psychological separations created close to home by barriers of silence and privacy.

My elders' history became mine, as I saw the world through their eyes.

Then, just at the time when we feared that the estrangement would last forever, the mysterious fog that had obscured us from each other began to lift. Marriages, the births of children and the passage of time changed the family climate. I knew we had worked our way into a new era when my daughter-in-law presented me with a "Grandmother's Memories" book so that I could leave a written record of our family tree. Then there was the tape recorder turned on to keep a record of a Passover Seder and the most recent arrival of the videocassette recorder. We had, thank God, outlived the era of separation, silence and fierce resistance to family closeness. Chastened by the years of waiting, I'm wary of overwhelming my listeners with my need to teach old lessons. My children are adults capable of managing their lives and making decisions without my interference.

The tape recorder and videocassette recorder introduce us to each other in new roles. The equipment stands between us as a kind of shield protecting us from an excess of feeling, encouraging us to be rational and gentle with each other. They have the power that comes with interviewing, the right to choose the questions, change the subject, begin and end the discussion. They can use the camera to show me faces and gestures I didn't know I had. The tape invites self-censorship, but the body doesn't lie. My voice exposes feelings words might hide.

Their questions tell me they've forgotten the stories I told them. They were not always listening, and tuned out if my stories were of no interest to them at the time. When they disagreed with me, they remained silent and didn't disturb the peaceful family atmosphere we were so proud of. They behaved with me exactly as I had behaved with my parents.

□

I watch my children with their children, sensitive to the power struggles that continue between generations. They see me with fresh empathy, for which I am grateful. I lie awake at night, however, wondering what to say to the videocassette recorder that would be worth saving for future generations. The typewriter seems a more congenial witness. I can correct and edit to be sure that I say what I mean and mean what I say.

Somewhere in the small hours, it dawns on me that the most important messages have already been exchanged. Life *is* better and happier when the generations are not torn from each other. The wish to restore the lost past is the beginning of the restoration and also the beginning of rediscovering ourselves. I will be talking to my children, not the videocassette recorder. Cassettes and videotapes are intermediaries but no substitutes for good listeners with questions and responsive subjects willing to "pour out their hearts." In spite of all the uncertain years, I've lived to see a new era. I have, as my grandmother would have said, *derleibt* (lived through it). With a small shiver, I realize that I'm about as old as she was when I was what they called "a small pitcher with big ears," listening when adults were talking. ■

FROM THERE....

TO HERE....

This booklet is a Pennsylvania Dept. of Education Adult Education 310 Special Project. However, the opinions expressed herein do not necessarily reflect the position or policy of the Pennsylvania Dept. of Education or the U.S. Department of Education, and no official endorsement should be inferred.

Susan Adams, Program Coordinator
Heather S. Lubold, Satellite Coordinator

FROM THERE.... TO HERE....

Project #'89-98-9041

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INTRODUCTION

This book is a series of writings to be used by future students in Literacy Programs. It is hoped that this will not only help others to increase their English skills but will also serve as a reminder that we all travel similar paths through life.

What follows is a compilation of intergenerational interviews and narratives written by students in various ESL classes at the JCCs David G. Neuman Senior Center.*

While all the English used may not be totally correct, we wanted to show transitions in learning and not change dramatically the essence of these students' thoughts.

*The Literacy Program at JCCs David G. Neuman Senior Center serves a population of Russian immigrants who are 55 years of age and older. Most students were highly educated professionals in their homeland. The English language has proven to be an obstacle in their adjustment to life in the United States.

This book is dedicated to Judy Schwartz, Director of the JCCs David G. Neuman Senior Center, whose support, guidance, and encouragement have enabled the Literacy Program to continue to grow in its ability to bring the English Language to an ever increasing population of newcomers to the United States of America. It is only through those special individuals with insight and dreams that such projects are possible.

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III INTERVIEWS

The interviews included here were conducted by a group of 5th grade students. They interviewed not only our Russian immigrants, but American Seniors as well. They were illustrated by these children.

IV "I Am a Newcomer to America"

V "My Story"

TG

I have many friends here.
We often see each other.
We go to Atlantic City.
We go for a walk.
We often visit each other.
We talk about different things;
About people, food, clothes, the
  way of life in America and our
  problems.

Some of my friends came to the
  United States long ago.
They speak English well.

They explain to me things I don't
  understand.
Sometimes they go with me to a
  doctor, to the landlord, to
  different offices.
But I try to do it by myself.

I understand English will help me
  to live in America, that's why
  I do my best to study English.

PART ONE

I Remember....

Bension Remembers:

Today is two months when I came to America. My dream come true! My daughter and granddaughter are happy. On their necks are golden mogendoveds. I am content too. We have a good apartment. There is enough food. Philadelphia is a clean and fine city. But there are many problems in our life and central is that we can't speak English. I do not like that the streets are empty and only a lot of cars. it is strange for me. I feel alone. When I write back home to my friends and relatives in Russia I tell them that America is really great country, but for elderly people it is better to stay at home.

Ann Remembers:

I was born on December 15, 1927, in Belthy, Moldovia. I spent my childhood in the country. My father was a businessman. We had a great house and a grocery store. My grandmother lived in the village. She was a kind woman and liked her two grandchildren very much. In 1931 my mother died, at the age of 27. She left two little girls without a mother. My older sister was brought up by my father's grandparents. She went to school in Belthy. My father was very young and handsome. He was married for the second time. So we had a stepmother. She was a good woman. In 1948 I finished school. In 1950 I graduated from the Institute and began to work in a village. I was a math teacher. After one year I returned to Belthy to work in a wonderful school. I worked there for 30 years. I got married in 1951. In 1952 my son was born. In 1967 my daughter was born. Both of my children are married.

Josif Remembers:

Before I came to the United States, I was living in the beautiful large town of Odessa. The city is situated on the coast of the Black Sea. I was living in an apartment on the very beautiful street named Lizaguba Street from where there was a view of the Merchent Port and the Black Sea. Near it is a public park and a very pretty beach. My apartment consisted of one bedroom combined with a living room, kitchen, ante-room, and bathroom. It was an uncomfortable apartment, but I liked it because some people did not have this and lived in worse conditions. I had some good furniture. My living room was 30 meters large, and I had fresh air full of the smells of the sea, flowers and trees. It was a good place to come home to when I needed a rest after doing hard work.

Ghodrat Remembers:

I still remember my country every day, and I remember the Iran where I grew up. I was married and my husband was a pharmacist. He was making good money. We had a life full of joy with beautiful children. We lived in a big, pretty house. Our house had eight rooms: a living room, a dining room, and four bedrooms, a big kitchen, and a bathroom. It was a beautiful home. We wore nice clothes. I did not have to work outside the home. We were very happy together and a happy family.

PART TWO

Making a difficult decision....

My Name is Margaret.

In 1988 I decided to come to the United States. I made the most difficult decision in my life, when I decided to move to this country. I decided to move to the U.S.A. because my son was here. I never did change my mind after I made the decision. For a long time nobody knew about my decision and then I finally did tell my friends. I chose Philadelphia because my son was here.

I am from Kiev. It is a beautiful city and I miss my city very much. I am sad when I remember my friends in Kiev. In Russia I was a building engineer for more than 30 years.

I have been in Philadelphia for only three months. When I came to this country, I had mixed feelings. The first was what I should do in this country. I began to study English. I am very glad to meet so many friends at the Neuman Senior Center. I attend classes four days a week.

My Name is Maria.

I decided to move to the United States nine months ago. I decided to move to the United States because in my country it is now very bad. There is Communism. I came here and not somewhere else because I have my daughter in the United States. After I made my decision, I never changed my mind. I told people about my decision. I told my friends about my decision because I got very afraid but they encouraged me.

My Name is Michael.

My wife and I decided to move to this country eight years ago. In 1981 the authorities rejected our request. For years we strived to departure. At last, only in 1988, we managed to move here. We decided to move to this country because it is a free country and our relatives live here. Our decision was firm and we didn't change our mind. We didn't tell people about our decision because it was dangerous in the country where we were living. The authorities consider that people who leave the country are not patriots of the USSR.

My Name is Asya.

In 1984 we decided to go to the U.S.A. The dream came true. We had gotten permission to leave. We made our decision to move to the U.S.A. for a better life. We are Jews and this nation descriminated against Jews and treated us badly. The antisemitism was very hard. The Jewish kids in the army were insulted and it was very hard to get a good education for them. People had no rights or freedoms. We decided to come here for a better future for our kids. The U.S.A. is a country of freedom with great possibilities. Sometimes you can change your mind after you have made your decision, but not in this case. We were afraid to be refused. That's why we never talked to anyone about our decision.

PART THREE

Interviews

AN INTERVIEW WITH SOLOMON

RACHEL: What was school like when you were in Russia?

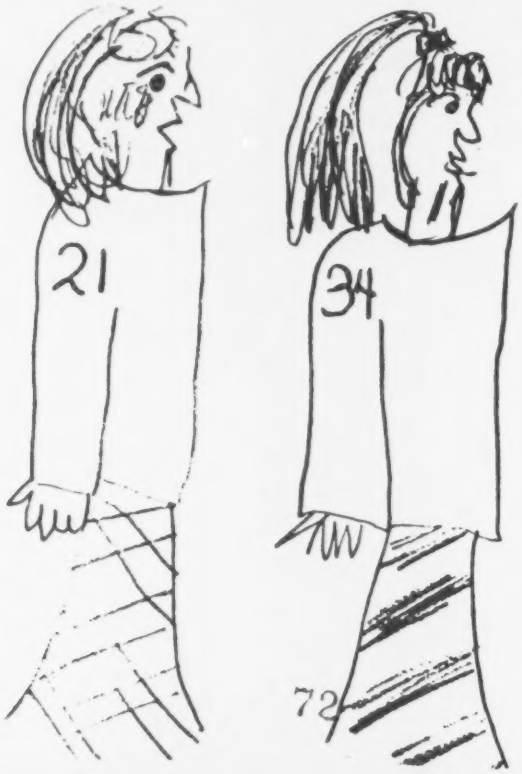
SOLOMON: Russian students wear uniforms with numbers on their left side so if they are bad, people can' call the school and report their number. Our school day was from 8:00 to 2:00 and we were very disciplined because of school. We were taught to be very nice to people. If an older person needed a seat we knew to give them ours. There is also no graffitti and no one is allowed to be out after 9:00.

RACHEL: Why did you come to America?

SOLOMON: America is more democratic. It is freer. I also wanted to be with my family who came to America for their freedom. In America I can study Judaism. I could not in Russia.

RACHEL: What advice do you have for us, the young people today?

SOLOMON: If you want to remember your youth, keep a journal to look at 20 or 30 years from now.



AN INTERVIEW WITH JORDAN

DANIEL: What was the nicest memory of your childhood?

JORDAN: Well, there weren't too many nice memories. My father died when I was 7 and it was in the middle of the Depression. They were hard times. Our family was split up. I was sent away to school when my mother became a widow. There was little money. There were friends that I made and that I still have today.

DANIEL: How is life today different from when you grew up?

JORDAN: Life today is more complicated. When we grew up it was more rigid and more innocent, now its more complex and sophisticated. We learned that right was right and left was left and good was good and people respected each other.

DANIEL: How is life today different from when you raised your children?

JORDAN: I think the family was tighter and the role of the family was more important. The family was the most important thing and people stuck together.

DANIEL: What major political events do you remember?

JORDAN: I remember the day Pearl Harbor was bombed and the day the war ended. I remember the invasion of Europe. I remember where I was on every one of those occasions.

AN INTERVIEW WITH LIBBY

RACHEL: What is the nicest memory of your childhood?

LIBBY: When I went hiking in the mountains with my dad and cousin.

RACHEL: How is life today different from when you grew up?

LIBBY: Children are more knowledgeable because they can hear the news and current events, unlike when I grew up.

RACHEL: What do you think of the children of today?

LIBBY: I think they're bright and more knowledgeable than we were and they're probably more involved in the arts.

RACHEL: What advice do you have for the children of today?

LIBBY: I think they should take advantage of learning and the wide range of opportunities that they have. I also think they should establish a personal relationship that will last a lifetime.

AN INTERVIEW WITH ESTHER

DAHLIA: Why did you come to America?

ESTHER: I came for freedom. I had to wait for 14 years before I could come. I even lost my job when I applied to come here because teachers were very important in Russia. I became a bookkeeper for a while after that.

DAHLIA: How is life different from when you grew up?

ESTHER: Gorbachev has made a big difference than 40 years ago. There is more freedom now. It is not good if there are too many restrictions on people. Now it is a little better, but I am glad to be here in America.

DAHLIA: What did you do in Russia as a child?

ESTHER: I liked to ski, play the piano, sew, knit, and paint. We were very social and had many parties to go to with boys and girls. I also studied very hard in school.

AN INTERVIEW WITH MY GRANDMOTHER

NICOLE: What did you do for recreation?

GRANDMOM: I listened to the radio. We liked to find the serials on the radio. We also played jumprope and hopscotch.

NICOLE: When did you start dating?

GRANDMOM: Around 16 years of age. I just went out with a friend then. A few weeks ago I met him again in Chicago -- after forty years!

NICOLE: What are the major worries of retirement?

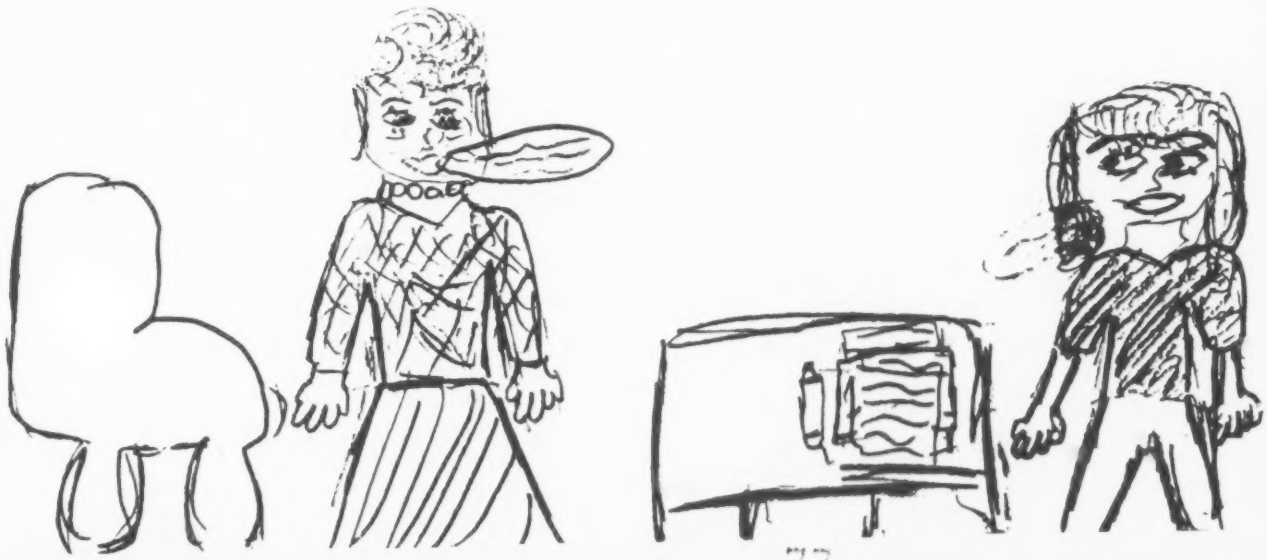
GRANDMOM: Getting sick and being a burden to the people around us. Also having enough money. The government should give some money to older people! They owe it to the senior citizens.

NICOLE: What major political events do you still remember?

GRANDMOM: The assassination of John F. Kennedy. It made me feel horrible. It was a terrible thing. Then followed the assassination of Robert Kennedy and Martin Luther King. It was a terrible time in American History! I also remember the establishment of the State of Israel!

NICOLE: What advice do you have for us, the young people of today?

GRANDMOM: To study hard, have confidence in your own ability, try to be all you can be and the best you can be.



AN INTERVIEW WITH BOB

DEBBY: What is one of your happiest memories of your childhood?

BOB: When I got permission to go to Treasure Island for a camping trip for two weeks with the Boy Scouts.

DEBBY: What was your life like when you were a teenager?

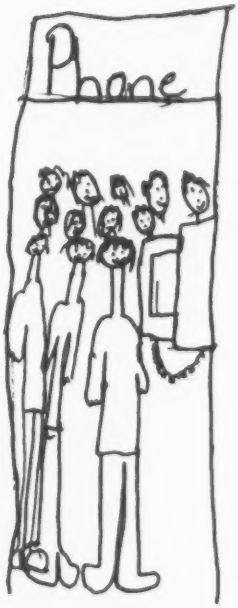
BOB: My life was very active. In high school I belonged to a fraternity and an art club. Big Bands were popular at the time and I dated and went to dances and wore a "Zoot Suit". I started dating when I was fourteen.

DEBBY: How is life today different from when you were raising your children?

BOB: The world atmosphere is more tense now than when I raised my children. Things cost more today and people live at a faster pace. Now we also have computer technology, video games and VCR's.

DEBBY: What fads do you remember?

BOB: There's lots of them: "Zoot Suits", "D.A." haircuts, long watch chains, and goldfish eating contests. There was also flag pole sitting, marathon dance contests, trying to fit as many people into a phone booth as possible and white bucks.



AN INTERVIEW WITH MRS. HARTMAN

LORI: What was your life like as a teenager?

MRS. HARTMAN: I lived on a farm in Indiana. I liked to ride horses, swim, hike in the woods, and go to parties.

LORI: How is life today different from when you grew up?

MRS. HARTMAN: When I grew up I lived on a farm and had no electricity, no cars, and no modern appliances.

LORI: Is there any age or time in life at which people should stop working.

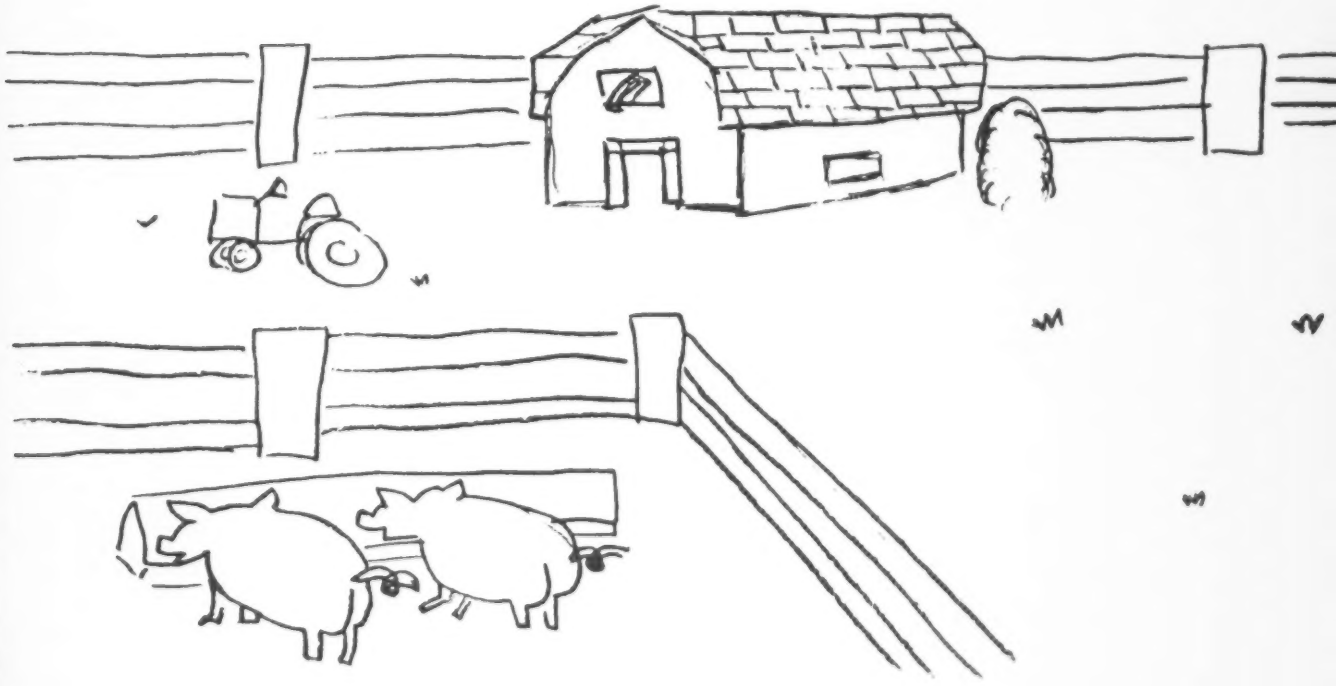
MRS. HARTMAN: Yes, when they feel they are no longer capable or healthy and able.

LORI: What do you think are major problems of retirement?

MRS. HARTMAN: I think advancing age and not being able to do the things you used to do when you were younger.

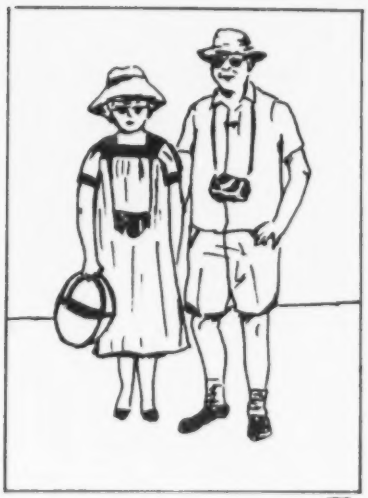
LORI: What do older people worry about most?

MRS. HARTMAN: They worry about money, health, and the younger generation.



PART FOUR

I am a newcomer to America....


T6

MY NAME IS GREGORY.

I am 68. I am a newcomer in America from Russia. I came here only a year ago. I live in Philadelphia in the Northeast. I am married and have one son. My son has a wife and three children. I have a brother in America and one brother in Russia. My brother from Russia must come to America this year. Everything is different in America, the way of life, the language, people and clothes. It is difficult for me to adjust here. Moving from one country to another is easier for children. They learn English quickly and have many American friends. Their ways are strange. They are loud and talkative. They say and do things that I don't understand. They don't like to listen to anybody.

My wife and I don't work. Twice a week I go to the Neuman Senior Center to study English. Four times a week I go to Atlantic City. Our children work and are very busy. My wife takes care of our little grandchildren and does the housework. On Saturday we go shopping. We read newspapers and magazines. Once a month we go to the library to get books. We don't feel lonely here. We have many friends. They often come to us. Sometimes we visit them.

MY NAME IS VLADIMIR

I am a newcomer in America. My first name is Vladimir My last name is Volfovich. I was born in ninteen twenty four. I came from Odessa. I am a teacher. I am married. My wife's name is Frida. My family is not large - my wife and one son, my son's wife and one grandson. My son's name is Michel. He is an engineer. My wife is a housewife. I go to the Neuman Senior Center to study English two times a week. It is difficult for me to understand English.

MY NAME IS ARKADY

I am 71 years old. I am a newcomer in America. I am only here 5 months. I came with my wife, my daughter, my son-in-law and two granddaughters. We all study English. My wife and daughter know English. I like my granddaughters very much. We came here for them.

MY NAME IS MARGARITA

I am a newcomer in America. I came from Russia in December 1987. It is difficult for me to adjust here, because everything is different in this country; people, food, clothes, the way of life, and language, especially the language. But I try to do my best. My family did not change. My children and grandchildren like to listen to me. The family is close. Here I don't feel lonely. I'm very busy. As for me, the days seem very short. I am happy in this country. We have everything: freedom, work, a car, much food, clothes. God bless America!

MY NAME IS FRIDA

I am 61. My family and I came from Russia to Philadelphia. We are newcomers here in America. We came here only four months ago. Everything is different in this country. We rent an apartment in a big apartment house. My family is not large. I have a husband, a son, a daughter-in-law and a grandson, but we don't live with our children. The families were close in Russia. Here the children don't live with their parents. I like it. I want my children to be happy, but I don't want them to forget good customs.

I have some friends in Philadelphia. We talk a lot and they explain things I don't understand. Two times a week we study English. We go to the Neuman Senior Center. If the weather is fine, we go for a walk. In the evenings we study English or write letters to our relatives and friends in Russia. It is difficult for us to watch T.V. because we don't understand much English, but we try to do our best. I understand that English will help me live in America,that is why I do everything I can to study English. I like this wonderful country. God bless America!

MY NAME IS FANYA

I am 63 years old. I am a newcomer in America. Everything is different in this country: people, clothes, and the language. The way of life is not the same as in Russia. People here are more polite than in Russia. They thank you for everything. We have so much food here. We don't have to stand in line. I like it too. But the English language is too difficult for me at my age. For me it is a big problem. I don't like the way of life of the teenagers. They don't like to listen to the parents and grandparents. I think that the children and the grandchildren have too much freedom. The way of life of old people is more interesting here than in Russia. I like it. I am happy that I and my family are here. America is a land of freedom. America is the best country in the world. God bless America!

MY NAME IS BELLA

I am 66. I am a newcomer in America and in Philadelphia. I came here only a year and five months ago. Everything is different in this country. My son's family live separately. In Russia, my son came to visit me everyday. Here he comes on Saturday. My son is very busy. He works. He can't help me with my problems.

My sister lives in Philadelphia. She has lived in this country for 9 years. She speaks English well. My sister helps me with my problems. I like this country. I study English two times a week, every Wednesday and Friday.

MY NAME IS DAVID

I am 62 years old. I am a newcomer in America. I came here a year and a half ago. Everything is different in this country. Here we feel happy. We have many nice neighbors from Russia. My wife, Polina, and I don't live with our children. We live in an apartment house. I don't work. Twice a week I go to the David Neuman Senior Center to study English. Every evening I go to pray in the Synagogue and every morning I take my grandson to school. Every Saturday my childrens' families come to my house for dinner. Once a week I go to see our relatives.

My oldest son and his family lives in Russia. Soon they will come to the U.S.A. Soon we will have holidays, good luck, and beautiful celebrations. God bless America!

The English language is the sea which receives tributaries from every region under heaven.

PART FIVE

My Story

IR

ROSE'S STORY

After six long years of being refused my family and I unexpectedly got permission to leave Russia and go to the U.S.A. I didn't have the opportunity to study English in my native country. From the very beginning of my arrival I understood that without English I am dead. I was mute and deaf and looked like an idiot. That is why my first and biggest problem was to study.

I was very lucky to have wonderful teachers: Harriet Lynn, Bella Turowsky, Joseph Linstein and finally Sister Mary-Teresa. All of them were and are so patient, so attentive that it was impossible not to catch on to the new language. I remember my first trip to the store. I needed some flour. I looked in the dictionary for this word and on the way I repeated it. And there I asked bravely--it seemed to me very correct English--"Who is flour?". No one but my children laughed and I didn't understand why.

I was a very conscientious student. Besides my classes at school I worked at home every day. I already had a large amount of vocabulary but I didn't dare to open my mouth and I avoided speaking to someone because I was afraid of my bad pronunciation. I felt so humiliated. I cannot forget the time when I got lost. I had to go to an appointment and I took the subway on the opposite direction. I didn't know how to say where I lived and what kind of help I needed. Everyone tried to understand but I wasn't able to pronounce any clear words, I only could moo. Finally one person helped me to find my way, but it took more than two hours. And this case convinced me once more that studying English is the most important thing at this stage.

I was mad with the T.V. because I couldn't understand anything; I was angry with myself.

One day--I don't remember which program I watched--I heard Henry Kissinger speaking and was surprised at how heavy his accent was. And I thought to myself--if he who is such a famous person, who lived in America more than 40 years

couldn't get rid of his accent--why should I. I became more confident and more courageous. And thanks to him from that moment on I started to talk to people at the bus stops, in the stores and everywhere and even now I use each opportunity to have conversations in English.

After 3 months of living in America I started to read only English books. It was my first teacher, Mrs. Harriet Lynn, who brought me a book, and after that I went to the library and in my poor and broken language I explained to the librarian that I wanted to be a new reader and there I met the same nice people ready to help you.

Now T.V. is my best friend and I have my favorite shows. Now going to some appointments I can handle myself and I don't need any translators.

I want to emphasize one more time that without all the nice people in Orlean School, Association of Russian emigrants, David Neuman Center, I wouldn't be who I am today.

And although Susan Adams wasn't my teacher, she was the one who encouraged me, believed in me and urged me to take a group and help the newcomers in studying English.

I have to mention our program "One Family". Once a month we meet and we talk about customs, traditions, holidays, relationships and we discuss freely everything. It is a big experience and a big opportunity because it is only English.

I want to express my deep gratitude to all these people and to everyone who took part in my adjustment to my new life. I am a very lucky person and I can take pride in myself on having such nice friends around me.

BELLA'S STORY

I am an American citizen and I am very proud of myself and my family.

Why am I so proud of myself?

Because I can speak English and communicate with people. I can read books, go to the movies, to the theater, take any American tour, and finally I get two pensions--one from Social Security and second - from Union.

But I have to remember my first steps in the U.S.A. I came to New York 10 years ago without any relatives, friends, money and what's more important, without language.

Everything was different--New . New world, new country, new people, new customs and new language.

I found out from the very beginning that the most important thing is English, so I went to English classes for 4 to 5 months and studied very hard. After then I had to work. To find my first job was almost impossible. I am a physician and a Ph.D., I was an associated professor in Medical College in U.S.S.R.

Unfortunately, NAYNA refused to give any help to me to practice medicine. The social worker explained to us that because my husband is also a physician they could not send both of us to Kaplan courses (special training for physicians) and one of us had to work so we decided that I had to start working to support my family. Before I found my first job I had more than 10 appointments but my English wasn't good enough for the kinds of work and finally I started to work in a Clinical Laboratory. It was a very difficult time. My skills were quite good but my English confused me and that situation disturbed me very much.

But finally everything was under control. I was quite happy because of the atmosphere and the very nice people around me.

Step by step my English was getting better. Now I am retired and I am living in Philadelphia. I was so upset and miserable when I finished working.

In September '88 I found out that Neuman Center provided very interesting activities and English lessons. So, I became a student again!

My teacher is Sister Mary-Teresa now and I am always under the supervision of Mrs. Susan Adams. it is always a pleasure for me to go to the Neuman Center. So I am very grateful to them.

This is my short story about the very difficult time with the happy ending for all my family who found freedom, Democracy and their professions in such a beautiful country as the U.S.A.

SOLOMON'S STORY

My family and I arrived in America on September 23, 1986 after a long waiting period. For seven years we were Refusniks. It was the happiest moment in my life when I could meet and embrace my son, daughter-in-law and grandchildren. One of them was born in the USA. He was five years old and I was seeing him for the first time. It was a great event, not only for me and my family, but for a lot of good friends and Russian immigrants, because we arrived after a period of five years, when the emigration from Russia to America was almost stopped.

My joy grew from day to day, in spite of my home sickness. I missed my homeland where I spent the greater part of my life. I missed my relatives and good friends. Soon I came to understand that I have a new mother country. I felt how splendid it is to live in such a democratic country. I felt the hospitality of the American people who are made up of immigrants just like I am.

Credit for helping with this project goes to....

--The Fifth Grade Students in Mrs. Edelman's Challenge Class at Elkins Park Middle School, Elkins Park, PA.

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--Cover design by Heather Lubold.

--Heather Lubold, the Satellite Program Director for the Literacy Program at the JCCs David G. Neuman Senior Center, without whose help this book would never have been possible.

APPENDIX C

You were good.

Young Audiences, a national non-profit arts-in-education organization, presents professional performing arts programs in schools, hospitals, museums, and other community settings. Programs by small ensembles make music, dance and theatre accessible and enjoyable to young people. Young Audiences currently presents over 30,000 auditorium programs and workshops across the country each year.

Young Audiences of Eastern Pennsylvania, founded in 1954, is one of the largest of 37 chapters in the U.S.A. During the 1987-88 school year, our chapter presented over 1,300 programs for more than 260,000 students throughout the Delaware and Lehigh Valleys, encouraging the development of musical talents and building the audiences of the future.

Method Program Artists

Young Audiences presents a unique approach to educating students in the variety of the performing arts. Students not only see live performances of carefully selected repertoire, but they, themselves are participants in creative situations where there is no "right" or "wrong" answer. During a Young Audiences presentation, student input is used in making decisions that composers, choreographers and performers must make.

In addition to instructive dialogue about the art discipline being presented, students are often asked by the artists to volunteer — to conduct an instrumental ensemble, to create a dance, or to sing with the Opera Workshop. Programs presented in this positive environment foster creative growth and critical awareness.

The 70 performing artist/teachers who make up the Young Audiences roster of 21 different ensembles are highly skilled professional musicians, dancers, singers, and theatre artists. In addition to their performing careers, many are faculty members at area colleges and universities. All artists are specially trained for their work with students by the program staff, and quality control is ensured through review by the Executive Director and the Program/Education Committee of the Board of Directors. All Young Audiences artists are paid in accordance with a wage scale negotiated with the American Federation of Musicians Local 77.

A Young Audiences program or workshop is approximately 45 minutes in length. Two back-to-back programs are usually presented in a morning. A maximum number of 300 students should attend an auditorium style program, and a maximum of 40 should participate in a workshop.

All Young Audiences programs are presented by professional artists and are educationally oriented. To integrate with the school's curriculum, specially designed preparatory and follow-up materials including repertoire, vocabulary, definitions, and bibliography are sent with program confirmations for use by the classroom teacher.

The majority of Young Audiences programs are done in an auditorium format, but each ensemble on the roster can also conduct advanced, in-depth workshops for smaller groups of students.

SERIES AND RESIDENCIES: In addition to the auditorium and workshop style program, Young Audiences ensembles present multi-part series in a specific discipline, or residencies for gifted students or students with special needs.

Series and residency programming is designed to meet the needs of a school or a particular student group. Prices for series are based on program design and school location. For detailed information about series and residency programs please contact the Young Audiences office.

Young Audiences
of Eastern Pennsylvania
2400 Chestnut Street, #1410
Philadelphia, PA 19103
(215) 977-7707

Young Audiences

INSTRUMENTAL MUSIC

Amado String Quartet Plus Bass

Quintet

A stimulating introduction to the members of the string family of instruments. This program describes the influence of folk music of many cultures on classical and contemporary music written for string quartets and quintets. *Also available:* String Workshop for High School Students.

Contemporary Brass Quintet

Quintet

Using a clear, informative demonstration of the capabilities of the brass family, this very personable quintet demonstrates examples of brass music spanning 400 years to show the virtuosity and flexibility of the trumpet/cornet, French horn, trombone, and tuba.

I thought it would bereally boring but I sure was wrong.

Fairmount Woodwind Quintet

Quintet

How music is used to set a mood or describe an event is a key element in this program. The ensemble presents such varied musical material as "The Stars and Stripes Forever", "Theme From The Pink Panther" and music of Bach and Mozart in exploring how music can be used on a special occasion or to establish a feeling.

Atmos Percussion Quartet

Quartet

Four talented musicians with a wide variety of percussion instruments engage children in a fascinating exploration of percussion music. Hand clapping activities and improvised participation provide a true understanding of the complexity of rhythmic invention and the range of sounds made by the percussion instruments.

Minas, Music of Brazil

Trio

An experience exploring the riches of the music and peoples of Brazil. Through Samba and Bossa Nova rhythms, this delightful trio uses guitar, keyboards, percussion, and vocals to trace the influence of other cultures on Brazilian music. Students are invited to join in with native percussion instruments. The elements of African music and folklore, and the influence of American jazz on contemporary Brazil lend an exciting carnival flair.

Music Project Jazz

Trio

Music of the American jazz idioms, from ragtime to jazz/rock fusion, guarantees an exciting program for all ages and interests. This trio of piano/electric piano, bass (acoustic and electric), and drums introduces students to a wide variety of sounds and tone colors. Program provides instrumental students an opportunity to improvise with the trio. Special programs available for handicapped students.

Synthesizers, Computers and Composers

Duo

High-tech usage of the Yamaha DX-7 II synthesizer and a digital sampling drum machine make this program a fascinating listening experience which explores the magic available in this age of electronics. This personable duo, headed by Bill Munich of the MUSIC PROJECT, introduces students to the family of synthesizers and how they and the professional musicians interact to make up so much of our present day listening material.

Philadelphia Renaissance Wind Band

Quartet

This unique program transports the audience back to 16th century London with the sounds of renaissance wind instruments. Using an amazing collection of shawms, krumhorns, recorders, bagpipes, and lutes, the quartet looks at how music served as part of the lives of people 400 years ago. The program includes a procession, lively dances, and interesting audience participation.

Program Offerings

VOCAL MUSIC

Voice and Guitar

Duo

Using both familiar and un-familiar melodies, a duo of artist/teachers with voice and guitar draw upon the music of Bizet, Copland and our own folk heritage to present a program which both delights and informs. This provides an excellent introduction to the inter-relationship between folk and classical music.

Introduction to Music Theatre

Quintet

The Opera Workshop Ensemble traces the history and development of musical comedy, one of the few truly American art forms. This program uses examples from early shows like "South Pacific" and "Annie Get Your Gun" through "West Side Story" and "Most Happy Fella" to discuss styles and evolution of the Broadway musical.

Introduction to Opera

Quintet

From Mozart to Verdi and Gershwin to Bernstein, this talented quintet highlights the various elements which make up an opera. A witty, informative program demonstrating the way in which music, singing, libretto, staging, dance and accompaniment combine to create a musical dramatic experience. *Also available:* "A Gilbert and Sullivan Review."

I didn't think I liked opera this much.

RockRoots

New!

Quartet

An educational musical journey tracing the diverse elements of Rock 'N Roll, from its rural beginnings to the latest in technology. This program features "Out On a Limb", four musicians with worldwide performing and recording experience. Discover the roots and rhythms of American pop music, including blues, swing, rockabilly, and Motown with songs by Ellington, Elvis, Chuck Berry and the Beatles. Rock has earned a permanent and respected place in our culture. RockRoots shows why!

Stone Soup

Quintet

This musical fable in one act, recently commissioned by YA, features the Opera Workshop. "Stone Soup" tells the tale of a hungry French soldier who, unable to get food from the local townspeople, tricks them into contributing to his stone soup. Serves as an excellent follow-up to Introduction to Opera. The modular score allows students to participate in the production as actors, chorus, supers and in designing the setting.

Hambones and Other Recipes

Solo

A charming program of chants, games, folk music, and story songs lead by Jackie Pack, our music therapist/music activities specialist. A delightful way to introduce younger students to music and song. Jackie also has extensive experience working with handicapped children.

Young Audiences

DANCE

South Street Dance Company

Quintet

This exciting introduction to modern dance demonstrates that dance is a universal form of human expression. A delightful variety of music and words accompanies both the dancers' performance and the audience participation. Dances presented are set to jazz, rock, and contemporary music, as well as to classical music and poetry. The South Street Dance Company is also available for series and residency programs.

Arthur Hall Afro-American Dance Ensemble

Quintet

This extraordinary ensemble of dancers and drummers explores the richness of African folk dance, its rhythm, melodies, musical instruments and movements. The program explores the beauty and variety of African culture, and the ways it was transplanted and developed in North America and the Carribean.

Flamenco and Guitar

Duo

The beauty and excitement of flamenco dance are captured in this colorful presentation complete with authentic costumes from Spain. A most personable duo of dancer and guitarist explains the technique and history behind the flamenco style of movement and music. Ideal for schools with bilingual programs. *Also available*: "The Music and Dances of Mexico."

Group Motion Dance Ensemble

Quintet

This talented troupe of five awakens the dancer in every student, stimulating awarenes of the beauty of natural movements used to create the variety of expression in dance. Students participate in movement exercises which can be used in the classroom or on the playground. Performance pieces in jazz, ballet and modern dance round out this lively program. *Wood floor required.*

THEATRE

Mimely Yours, Laura

Solo

Mime Laura Bertin stresses technique and the styles of pantomime, illusion, comedy, and theatre in this energetic program. Students are taught specific mime exercises and participate in sketches and skits with background music. History of mime and the variety of emotions are discussed. This performance shows the power of non-verbal expression and leaves your school filled with imaginary ropes and walls.

Pedrolino in a Pinch

Duo

This delightful presentation by Duet Productions, our resident theatre duo, uses discussion of characters, costumes and sets to introduce students to theatre. Characters from the Italian *comedia dell'arte* are woven into a story of masters who are run ragged by their servants in a tale about a gold coin, a ruby ring and a gaggle of geese. Meet the likes of Arlecchino, Pantalone, Pedrolino and other zany characters in this clever approach to theatre education.

Pan's Puppets

Solo

Steve Abrams presents a unique educational view of the puppeteer, both behind and on stage. Puppet creation and manipulation are demonstrated in a variety of stories using humor, fantasy and improvisation. Aesop's Fables and other language arts selections may be included in the program. Pan's Puppets is also available for series and residency programs.

You let us participate and that was neat.

Program Offerings

[redacted] I hope you can come again

Shakespeare Alive!

Quartet

For their program "SHAKESPEARE ALIVE!" members of the Walnut Street Theatre School use pieces from Twelfth Night, Hamlet and Othello in a fascinating display of theatre techniques. Demonstration and discussion of the elements of character and plot construction in Shakespearean theatre and comparison to present-day entertainment draw students into a better understanding of theatre and the work of William Shakespeare.

American Anthology

Quartet

New to the roster last year, this offering has been very popular. Presented by actor/teachers from the Walnut Street Theatre School, the program features works of Edgar Allen Poe and Mark Twain adapted for dramatic presentation. Students and actors explore different forms of literature (humorous sketch, novel, short story, poetry), discovering their various literary values and comparing them to contemporary forms of entertainment.

Suggested Grade Levels for Young Audiences Programs

	Pre-K	K-3	4-6	7-9	9-12
Instrumental Music					
Amado String Quartet with Bass	•	•	•		
Atmos Percussion Quartet		•	•	•	•
Contemporary Brass Quintet	•	•	•	•	•
Fairmount Woodwind Quintet		•	•	•	•
Minas, Music of Brazil		•	•		
Music Project Jazz Trio			•	•	•
Philadelphia Renaissance Wind Band			•	•	
RockRoots				•	•
Synthesizers and Computers			•	•	•
Vocal Music					
Hambones and Other Recipes	•	•	•		
Introduction to Opera		•	•	•	•
Introduction to Musical Theatre		•	•	•	•
Stone Soup		•	•		
Voice and Guitar	•	•	•		
Dance					
Arthur Hall Afro-American Dancers		•	•	•	•
Flamenco and Guitar	•	•	•	•	•
Group Motion Dance		•	•	•	•
South Street Dance		•	•	•	•
Theatre					
American Anthology			•	•	
Mimely Yours, Laura	•	•	•		
Pedrolino in a Pinch	•	•	•		
Pan's Puppets	•	•	•		
Shakespeare Alive!				•	•

Program Prices

Ensemble Size	Two programs back-to-back
Solo artist programs	$205
Duo programs	$275
Trio programs	$370
Quartet and Quintet programs	$520

Two Young Audiences' 45-minute programs are scheduled back-to-back in a morning. Should your school not need two presentations in a morning, Young Audiences encourages you to join with a neighboring school and split the cost.

Attendance in an auditorium-style program should be limited to 300 students. A workshop presentation is for a maximum of 40 students.

Young Audiences can assist you and your school in raising funds in your area. In certain cases, we are able to provide financial assistance to schools and school districts.

Other charges: for schools located further than 15 miles from Center City Philadelphia, travel charges will be calculated in accordance with the scale of American Federation of Musician's Local 77.

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PSFS is delighted to print this brochure, in recognition of the achievements of Young Audiences and their unique approach to arts-in-education programming.

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The Renaissance

Introduction: What Was the Renaissance?

In 1425 an educator named Vittorino da Feltre (veet-oh-REE-no dah FAIL-trah) set up a school for boys in the Italian city of Mantua (MANCH-uh-wuh). His goal, he said, was to turn out "the complete man." Such a man would not only know how to read and write. He would also be sound in character, healthy in body, and strong in mind.

To form sound character, Vittorino gave the boys religious training. To create healthy bodies, he drilled his students in gymnastics of many kinds. To develop their minds, Vittorino taught them mathematics, Latin, and Greek. His course of study was very broad.

Not all of Vittorino's ideas were new ones. But his school differed markedly from most earlier medieval schools. Earlier schools had aimed at training men to be priests and clerks, primarily servants of the Church. Vittorino aimed to train his students to live well in the world. He wanted them to be able to make the right choice and act on a choice rightly made. His ideas soon took hold among many people of his time.

These ideas were part of a whole new spirit which had

come to Italy by 1425. This new spirit put great emphasis on human beings and the world in which they lived. It encouraged people to think and ask questions about their surroundings. It led them to try to improve their lives here on earth. Because many thinkers in Greece and Rome had shared these values, there was a new interest in studying the ancients.

This spirit lasted from about 1300 to about 1600. Historians have named this period the *Renaissance* (ren-uh-SAHNS). The term itself comes from a French word meaning "rebirth." During the Renaissance there was a rebirth of learning.

People were curious to learn more about themselves. They were eager to develop their individual talents. They especially wanted to learn more about the ideas of the ancient Romans and Greeks. Renaissance people wanted to expand their ideas beyond religion. They wanted to study the natural world as well. Because of this new emphasis on human activity, Renaissance scholars were often called *humanists*.

That does not mean that the people of the Renaissance turned away from Christianity. Most of them were still interested in leading a moral life. They were still concerned about going to heaven after they died. But they also believed that while they lived here on earth, they could live more reasonably and humanely. This belief led them to ideas which medieval Europeans had never considered.

Although humanist ideas spread throughout Europe, they had their roots in Italy. Why there? For one reason, the Crusades had encouraged trade. And trade between Europe and the East went through Italy first. Thrust out into the Mediterranean Sea, the Italian peninsula was closer to the Eastern lands. Italians were good seamen and expert shipbuilders. As a result, foreign products often came to Italy, and so did foreign ideas.

This trade led to the growth of Italian cities. Italians who lived in cities became more worldly. Trade also made some Italians wealthy. They had more leisure time and more of a

desire for life's comforts. They could afford the best in the arts.

Many people valued books, but books were very expensive. Italian travelers were first not only to find old books in out-of-the-way places, but also to buy them and bring them back to Italy. Italian humanists translated and edited the Greek and Roman works. (In the 15th century, the development of the printing press made books available in greater numbers and at lower cost. This further spread Renaissance ideas.)

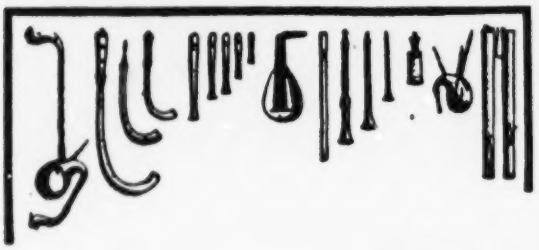
So in Italy men and women had a chance to think about their own ideas. The result was a burst of new projects. Some of them were: new inventions; bold explorations; plays, stories, and poems in everyday language; painting and sculpture in a new style.

During the Renaissance, people welcomed new ideas, particularly in art. Before this time, painters and sculptors had worked mostly in churches. They had tried to picture religious ideas and to express religious feelings. Now artists also turned to the world around them.

Renaissance artists wanted to show the world as it really was. They saw that men and women were not all beautiful and not all good. They painted people as they saw them—sometimes ugly, sometimes not. They wanted people to look *into* a picture as if it were a window. So they discovered ways to give depth to a picture. They learned how to give order to a scene full of moving people, yet keep it natural-looking. And they applied their new techniques to many subjects, including religious ones.

The Renaissance was a time of hope for all kinds of undertakings. It was also a time for many searching questions about human behavior. The spirit of the age was expressed by one of its most famous poets, Francesco Petrarch (fran-CHESS-koe PEH-trark): "For what . . . will it profit to have known the nature of beasts, . . . but to be ignorant of . . . the nature of man—why we are born, where we come from, and where we go."

Please distribute to classroom teachers, music/reading/resource teachers or librarians. Make as many copies as necessary.



The Philadelphia Renaissance Wind Band

A demonstration of how music might have been played and appreciated on a typical day in Elizabethan England.

ENSEMBLE - Three wind instrumentalists and one stringed instrumentalist.

REPERTOIRE

"Official Branle" - Thoinot Arbeau
"Three Dances" - Tielman Susato
"Mistress White's Nothing" - Anon. English
"Goddesses" - John Playford, The Dancing Master
"Two Masquing Ayres" - John Adson
"Three Blind Mice" - tune by Thomas Ravenscroft
"Nutmeg and Ginger" - Anon. English
"Canzon I" - Johannes Stadtlmayr
"Two Fanfares" - Anon. Italian
"Pavane" - Pierre Attaingnant
"Agnus Dei, Benedictus" - Heinrich Isaac
"Three Dances" - Anon. Italian
"Branle de Champaigne" - Claude Gervaise

VOCABULARY AND DEFINITIONS

wind band - an ensemble consisting primarily of wind instruments
Renaissance - a period in history from approximately 1450 - 1650 A.D.
shawm - a double reed instrument that is the ancestor of the oboe and English horn; makes a loud and stately sound
krushorn - a capped reed instrument in the shape of a "J"; makes a soft sound
racketi - a bass double reed instrument the side of a soda can; soft sound
recorder - a flute like instrument making a soft sound
dulcian - a bass double reed instrument; ancestor of the bassoon; soft sound
bagpipes - a capped reed instrument with a melody and a drone pipe; a bag provides air for both the melody pipe and the drone pipes
lute - a plucked or strummed many-stringed instrument similar to a guitar
consort - a group of instruments of the same family playing together
soprano, alto, tenor, bass - the four ranges of instruments and voices; from highest to lowest
(cont.)

VOCABULARY AND DEFINITIONS (continued)

double reed - two thin pieces if cane tied together; when blown through, they vibrate and this sound is used in the different kind of wind instruments
capped reed - a double reed with a cap covering it; the player's lips do not touch the reed as with the double reed instruments
plectrum - a small pick used to strum the lute
improvisation - making up music, songs or dances on the spot or spontaneously
orchestration - deciding which instruments will play which line of the music
Branle - a lively Renaissance dance
Pavane - a slow, stately Renaissance dance

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SUGGESTED FOLLOW-UP ACTIVITIES

1. Choose a modern woodwind instrument; find out what instruments its ancestors were and write up a report. See if any of ancestors are instruments played in the program by the Wind Band.
2. After the program draw pictures of the instruments you saw and heard. Try to recall which ones were big or little, which ones were straight or curved, or which ones had many parts.
3. Try to imitate the sounds the different instruments made. How would you describe those sounds using words. Are there objects, machines, or animals which make a sound like the instruments in the Wind Band?
4. During one day, keep a journal of the music you hear. Write down when and where you hear it, and what kind of music it is. Can you identify the instruments playing the music? How did that music make you feel? Don't forget to include music or singing made by yourself or members of your family that is "live" music.